

FANTASY & SCI-FI DIGITAL ART
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Cover art by Greg Hildebrandt
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The Force is strong with this issue...



To a galaxy of art, you are welcome. I couldn't resist a little Yoda-speak there. If you'd been a fly on the wall of the ImagineFX offices this month, you'd have witnessed more geekiness than I thought was humanly possible. Between the team we've quoted pretty much the entire Star

Wars movie franchise – "Aren't you a little short for a Stormtrooper?" – and we've been giddy with excitement when confirming workshops with Star Wars artists Iain McCaig, Terryl Whitlatch, Feng Zhu and many others...

The seismic change that Star Wars brought about is captured in our feature Crafting the Prequels, where the artists working on the prequels and in the industry today give us a sense of the effect that Star Wars had on an entire generation of young artists. We also got a chance to speak with Ralph McQuarrie – a founding father of concept art – on how he brought to life the planets and characters that only previously existed in the head of George Lucas.

Even if you're not a fan of Star Wars (you rebel scum!), the techniques and advice on offer here provide enough guidance to help you create fantasy and sci-fi creatures, characters and a galaxy beyond.

Anyway, get stuck in and if you don't enjoy this issue, well, you can take a running jump into the Sarlacc pit! See you next month.

Claire

Claire Howlett, Editor
claire@imaginefx.com

Our special cover for subscribers



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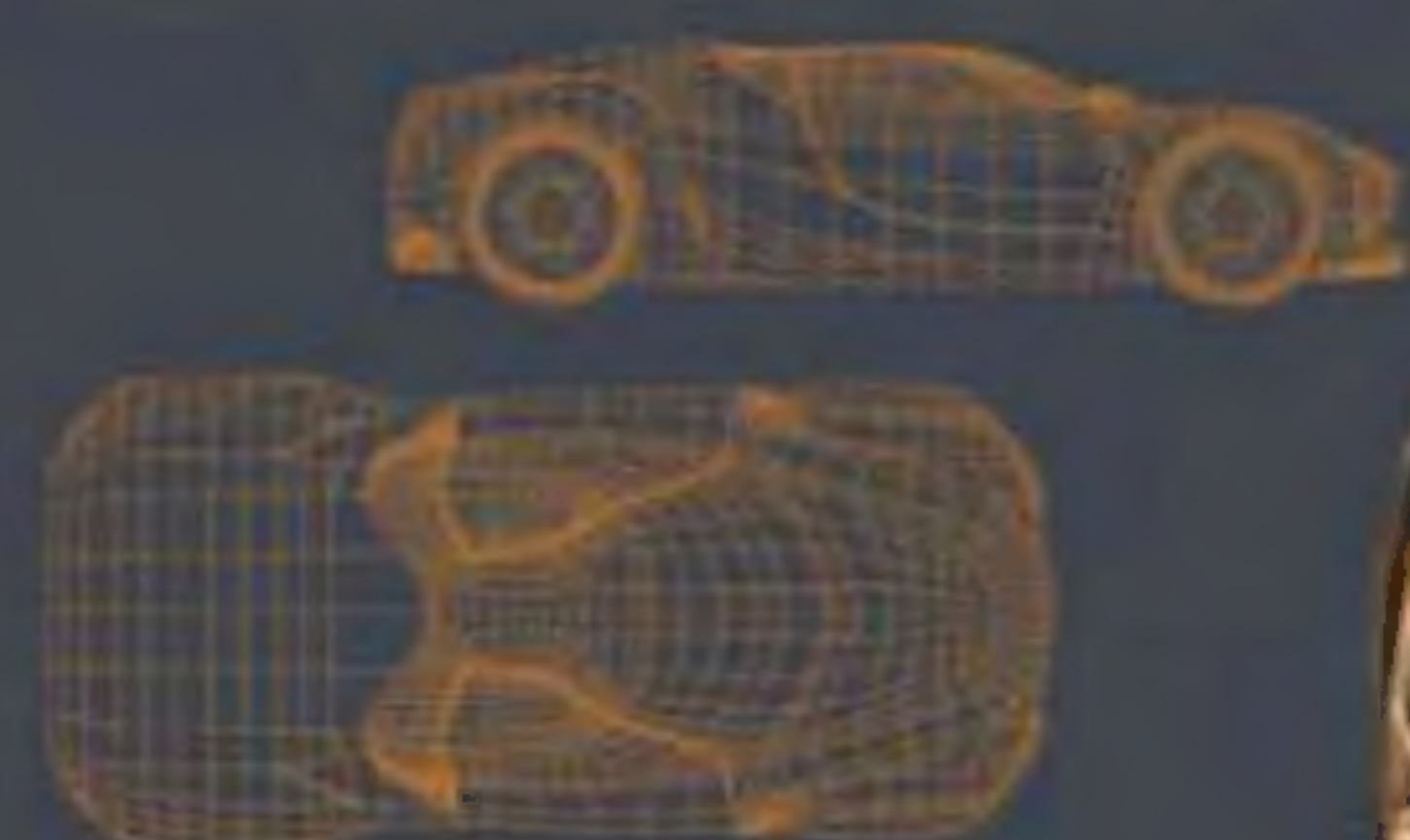
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Portfolio

Created in a galaxy far, far away (the 1970s)



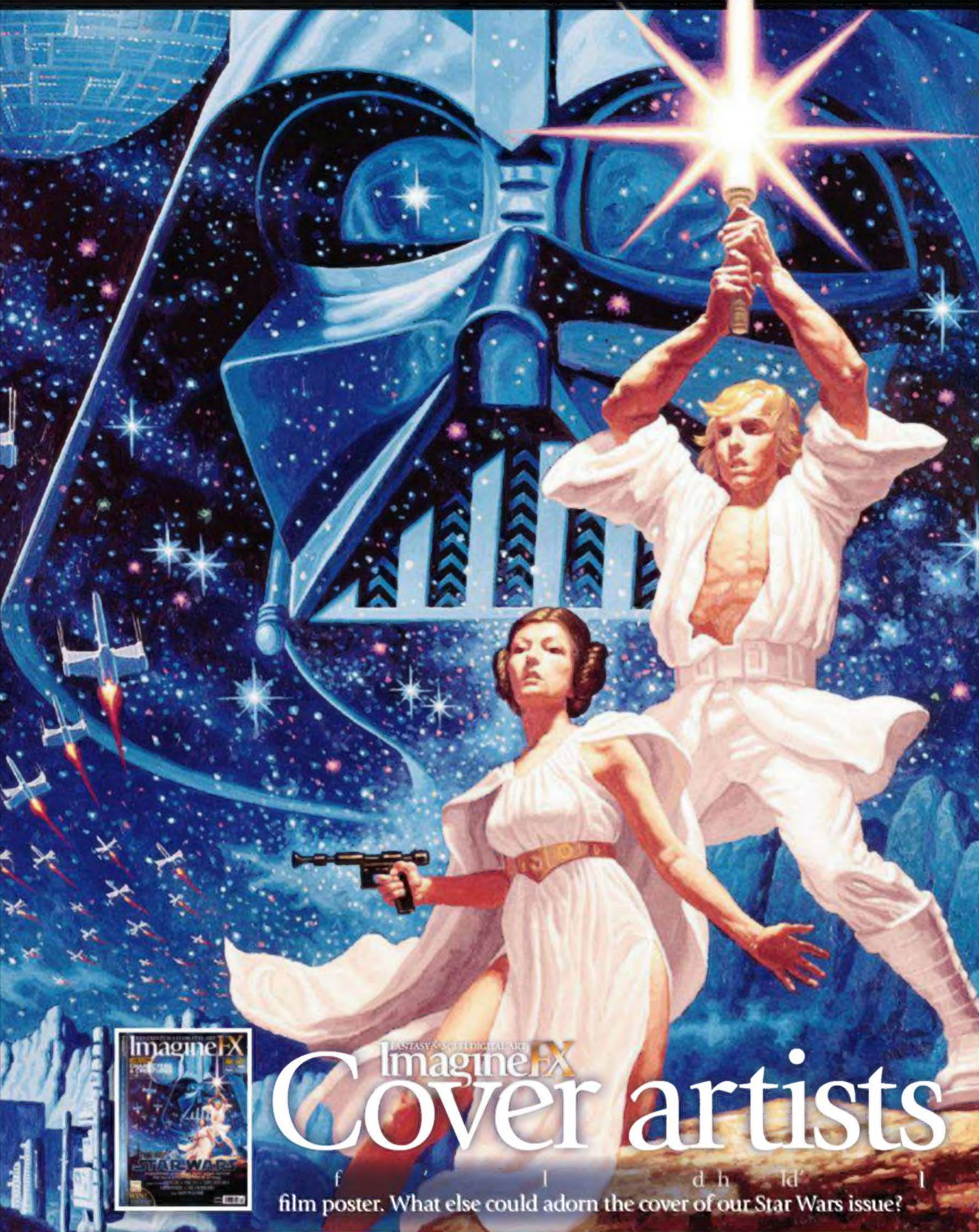
The Hildebrandts also worked in comics. This is their cover for Superman: The Last Goddess of Krypton. "It was a thrill doing Superman. We've been fans since 1945, when we made our own costumes," said Greg to ImagineFX back in issue eight.



Greg and Tim were never far from Star Wars. As well as books and posters for Episode I, they painted this image of Boba Fett for the 1996 Shadows of the Empire trading card set. It took two days – only slightly longer than the original Star Wars poster. "Sometimes that happens when you really love the piece," recalls Greg.



In 1999, Greg branched out into pin up art, with a series of paintings called American Beauties, which earned him a show at the famous New York Louis K Meisel Gallery. "I'd have to say he's the Elvgren of the 21st century," says collector Louis Meisel.



ImagineFX Cover artists

film poster. What else could adorn the cover of our Star Wars issue?



Greg & Tim Hildebrandt

COUNTRY: US

TOOLS: Oil, acrylic, watercolour

WEB: spiderwebart.com

The Hildebrandt brothers shot to fame in the 1970s with a series of best-selling Tolkien calendars, before creating the iconic poster art for Star Wars. Together they won countless awards, but following the death of Tim, Greg has produced a series of critically acclaimed pin-up paintings. 🍷



Before Star Wars, the Hildebrandts made their name painting a series of best selling Tolkien calendars.

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FANTASY & SCI-FI DIGITAL ART



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The concept artist who – with George Lucas – made the Star Wars universe look the way it does, talks to us. Yes, really.

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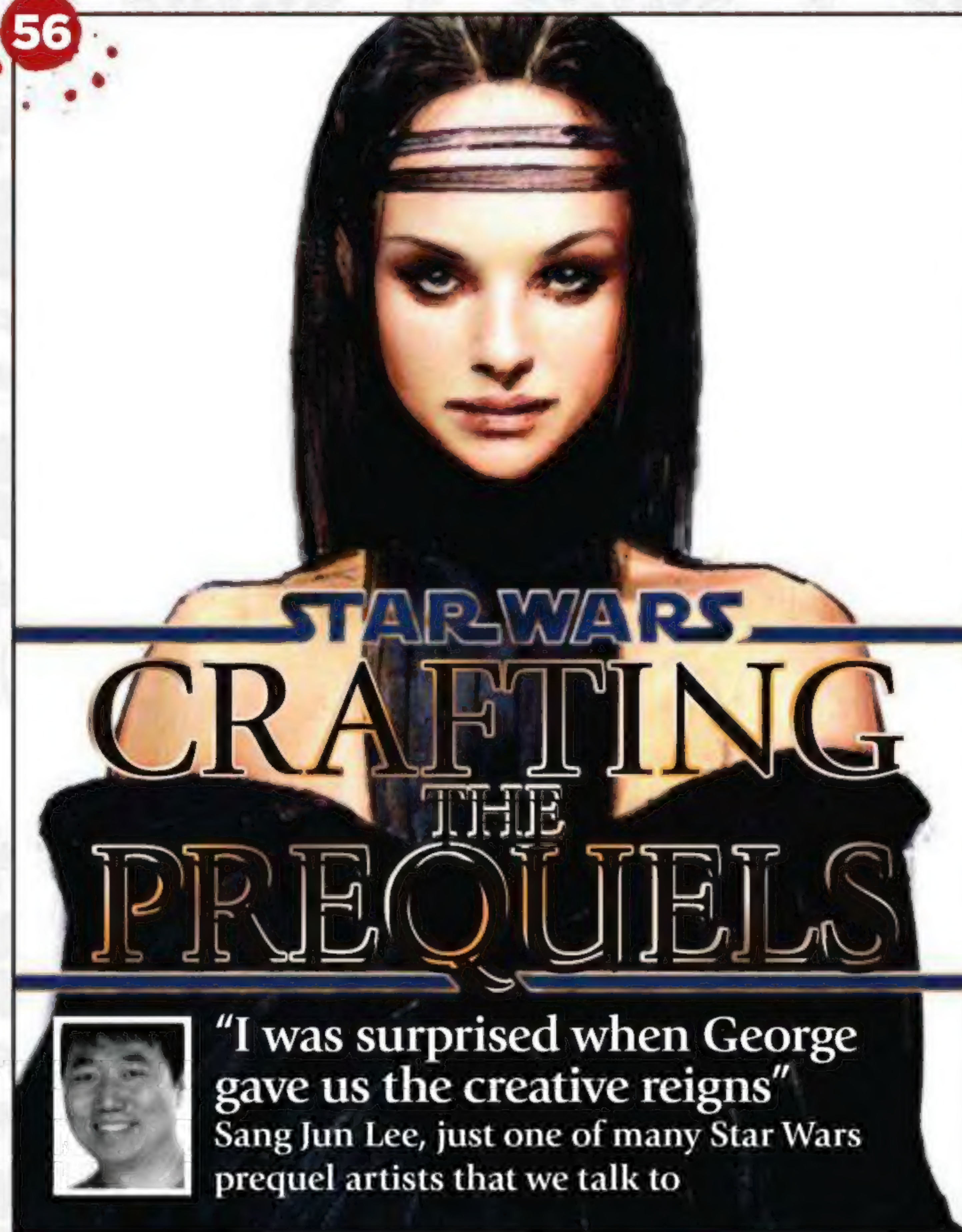
Magnus Rex got its first break in the gaming and advertising industries with a Sega game.

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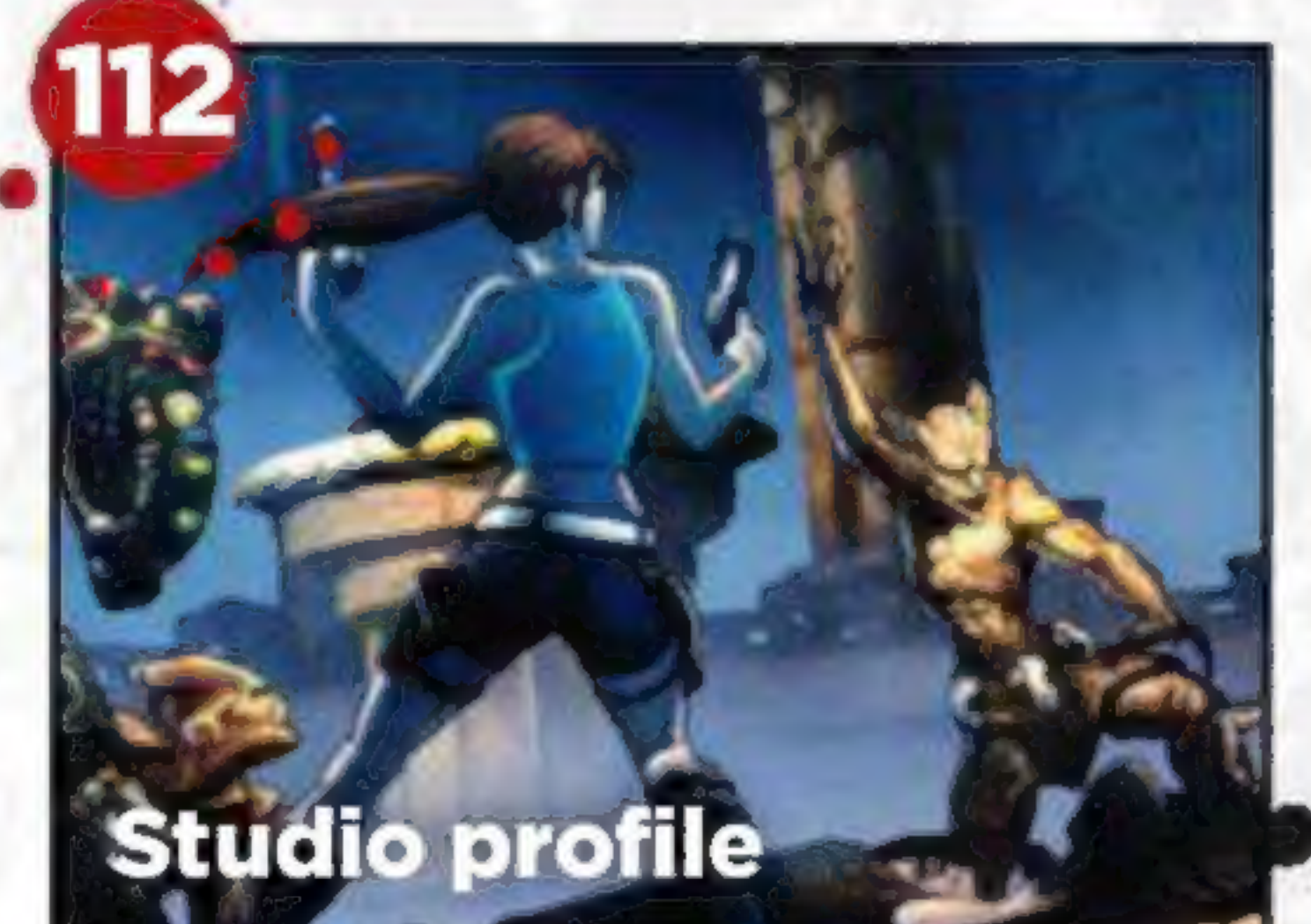
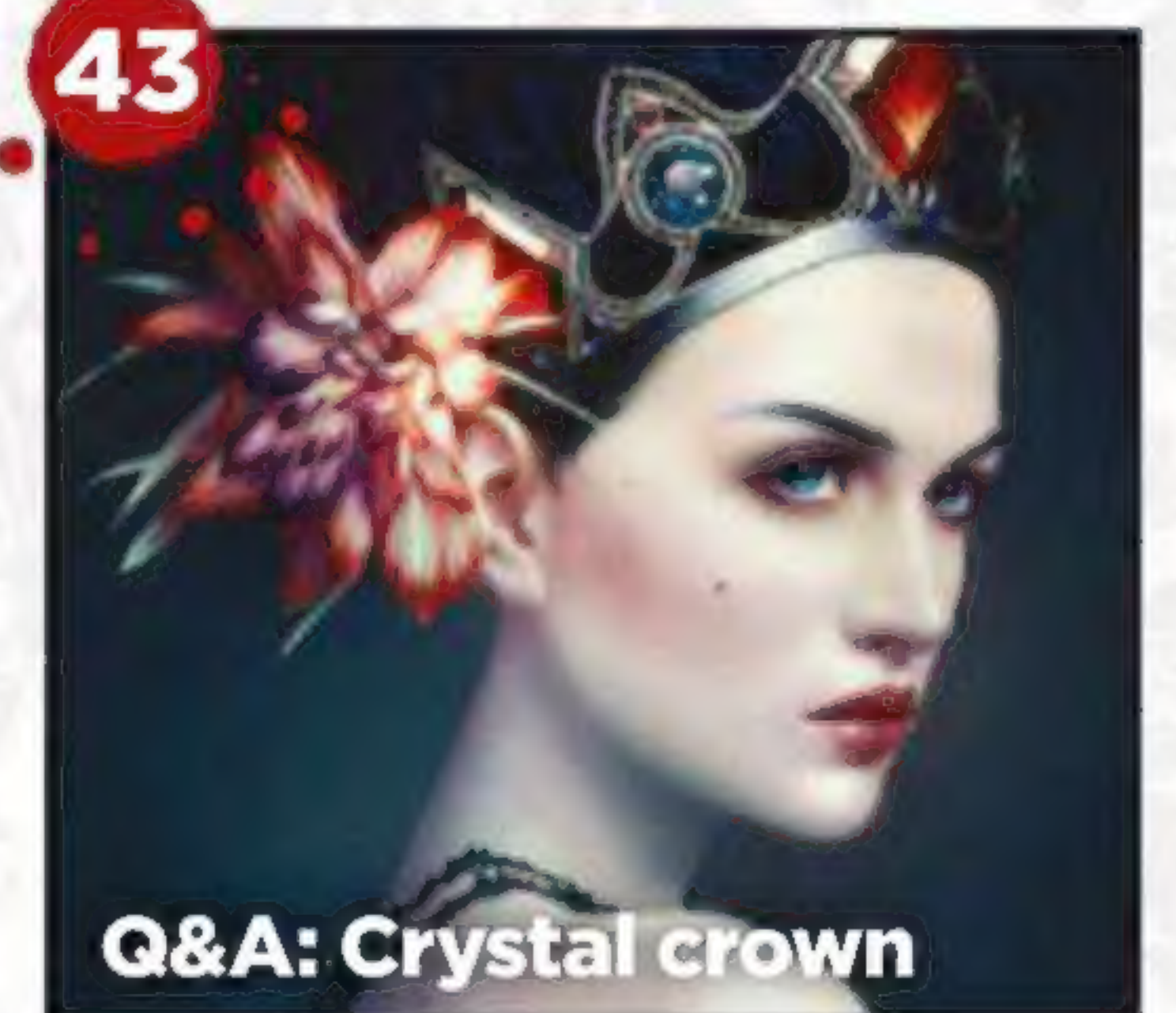
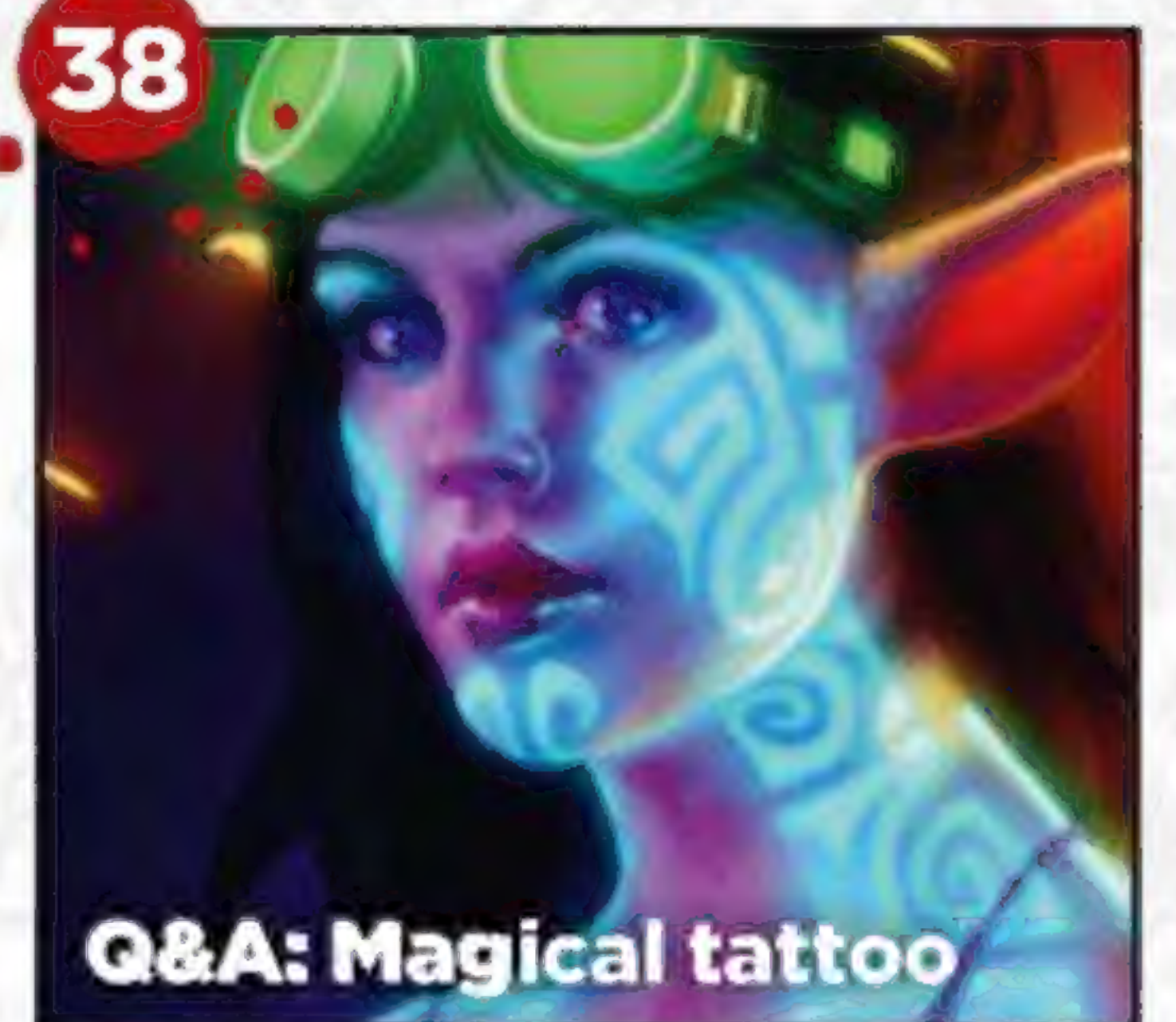


Reader FXPosé

THE PLACE TO SHARE YOUR DIGITAL ART



See page 8 for the best new art ➤➤



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Advice and techniques
from pro artists...



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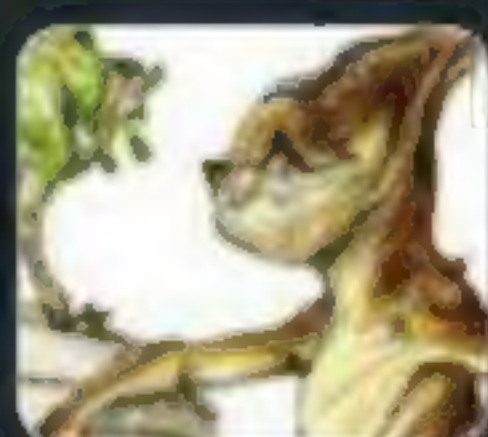
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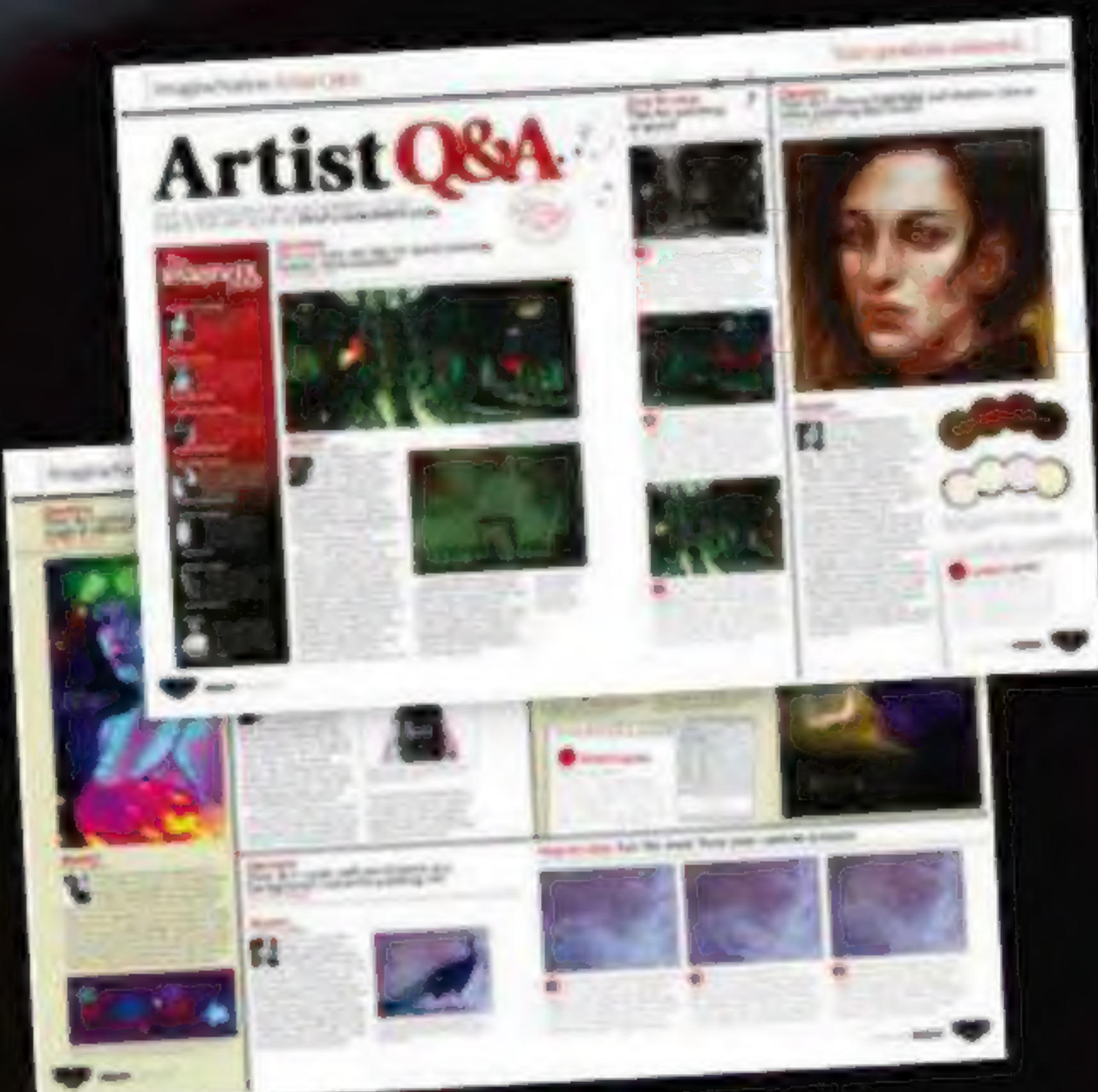
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Video workshops on your free DVD...

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ON YOUR DVD

This month's essential art resources...

Sci-fi 3D model bundle

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137 sword-fighting photos

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THE PLACE TO SHARE YOUR DIGITAL ART

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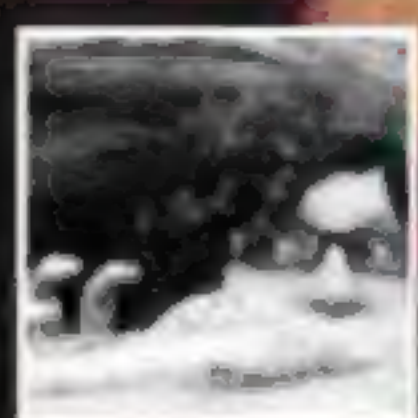
Hunter Severn Bonyun

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SOFTWARE: Photoshop



Coming to the end of her fourth year at Alberta College of Art and Design, Hunter has high hopes for life after her character

design group disbands and the job searching starts. "My dream job would be illustrating novel covers," she says, "getting into the concept side of the gaming industry and, of course, working on my own slew of graphic novels and collaboration projects along the way."

1 MISTBORN "This was done for a school project in which we had to illustrate a piece of writing. I had just finished reading one of my favourite fantasy trilogies by Brandon Sanderson and threw all of that emotion into this image. The climax of that series was powerful and merciless, I hope that translated into the motion of the brush strokes in this piece."

2 TWELVE BROTHERS "I illustrated a procession of multiple figures last year for school. My concept was worked off a Brothers Grimm tale about a slew of brothers who are cursed into the form of ravens. I chose to use Haida and Persian cultures to template the designs, putting a fantasy coming of age story spin on it, which is why the lighting is dramatic and fantastical."

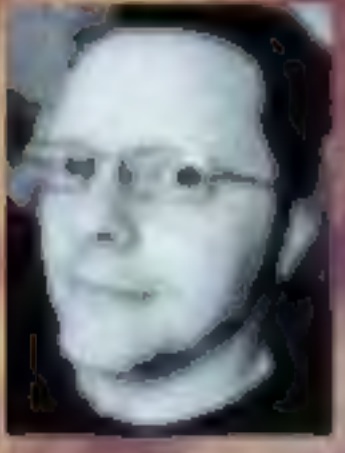


ARTIST OF THE MONTH

Hunter wins herself a copy of Exotique 6 and Character Modeling 3. To find out more about these two indispensable art resources, go to www.ballisticpublishing.com

Artist crit

Kev Crossley marvels at the technical skills displayed in Hunter's eye-catching image



"The dynamic action in this image is enhanced by excellent balancing of dark and light tone, maintaining visual legibility and the fluid movement of the characters."


1

2



1



 **Sam Bosma**

LOCATION: US

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SOFTWARE: Photoshop



Having only switched over from traditional media near the end of his formal education in 2009, Sam plans to take the digital industry by storm. "My earlier years were spent fumbling with gouache, acrylic and powdered graphite, but the speed and colour control afforded by digital mediums were too much of a draw," he says.

Sam's working largely on editorial illustration, but he hopes to get into the book illustration industry as soon as possible, as well as take larger steps into the comic book field. "I do most of my fantasy illustration on my own time unless I can sneak something into my editorial work!"

1 UNTITLED 1 "I've been spending a great deal of time this year working on illustrations based on The Hobbit, for the group blog Picturebook Report. On the site, 15 illustrators interpret some of their favourite books into 12 monthly illustrations. This was definitely the most difficult piece to realise in the series - it took stacks of thumbnail drawings to get anything even remotely correct."

2 UNTITLED 2 "Here's my first image for the Picturebook Report project on The Hobbit. It shows the scene where Bilbo agrees to become part of the dwarves' quest to steal the treasure belonging to Smaug the dragon."

3 UNTITLED 3 "This was painted for an article for the business magazine Plansponsor about transferring risk. The art director, Soojin Buzelli, is well known for giving her illustrators a lot of licence to interpret the articles as they see fit, which results in a lot of crazy illustration."

2



3



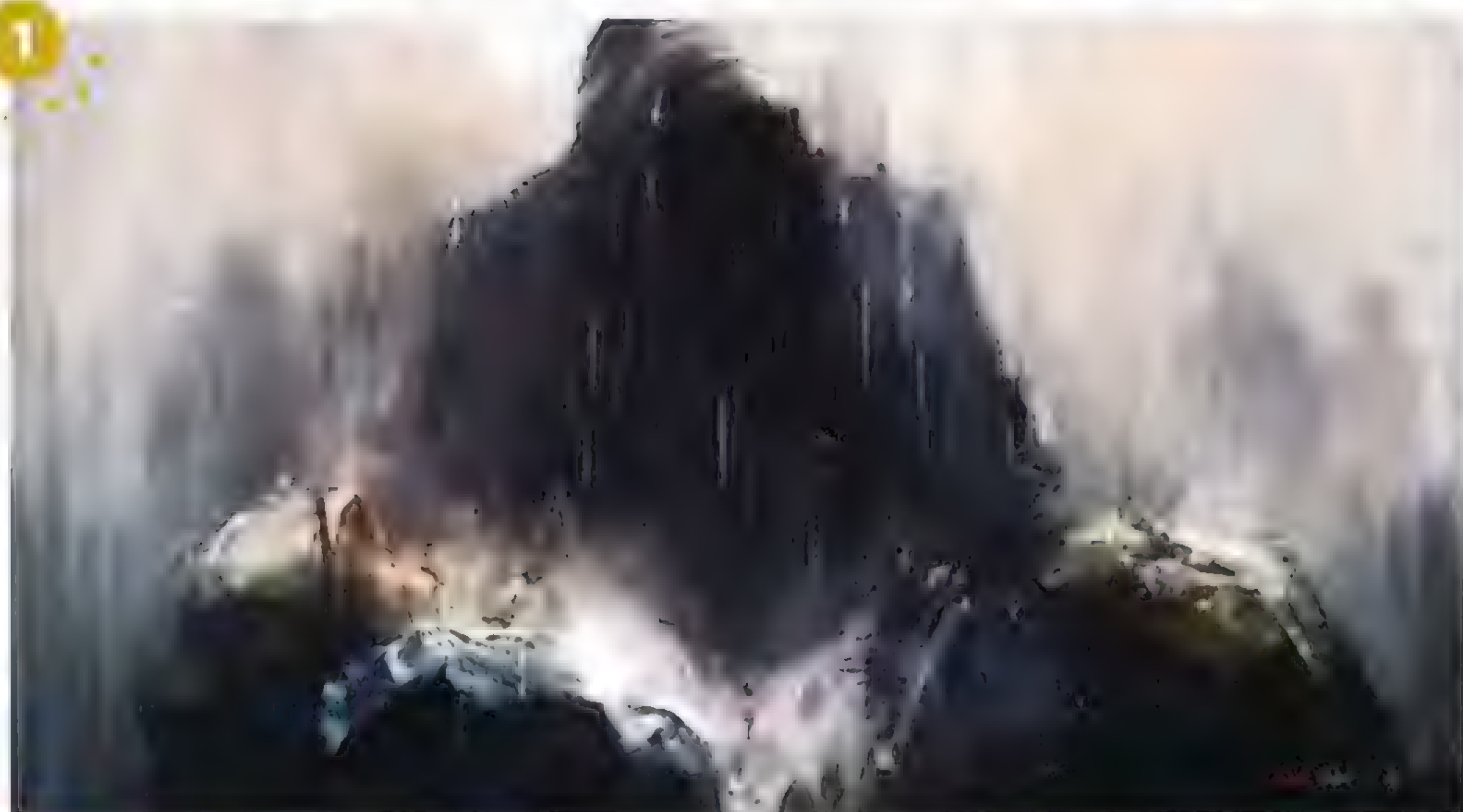
Titus Lunter

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SOFTWARE: info@crahzz.com



"For the past four years I've been studying at the game design academy in Breda, Netherlands," says Titus. "It's been a boyhood

dream to visualise ideas, create grand worlds and awe inspiring scenes, but also capture tense relations between characters," he tells us. "I'm looking forward to graduating soon and finding a place within the concept art industry."



1 THE DAY THE WORLD WENT AWAY

"This is a collaboration with a good friend of mine, Suzanne Helmigh. We worked on the narrative together, added a couple of splashes of paint here and there, and out came this piece. It's a sad tale of a man holding his daughter in his hands while she slowly dies."

2 THE CONGREGATION "The meeting of two groups of people. One clearly in charge. Will the meeting end well? What's in the briefcase? A tangible atmosphere and an encounter that's open to interpretation were vital requirements for this painting"



3 FEMALE KNIGHT "I did this quick doodle to better understand character and pose. I'm not too happy with its outcome, but the process was well worth it. It taught me a whole lot about character placement and style."

4 WATERCOLOUR WOMAN "I painted this as a submission for Exotique 5, and it made it into the book. I wanted this complex piece to be open to interpretation, but not so much that its core would be lost. She's a blend of nature the ethereal and materialism. There's strong symbolism at work here."



IMAGINEFX ART



"Sometimes collaborations can dilute the intended vision. Not so in the case of The Day The World Went Away. The idea of a loved one slowly dying is a powerful one, and the extra help Titus received for this painting elevated his work to another level."

(Chad Lowe,
Operations Editor)



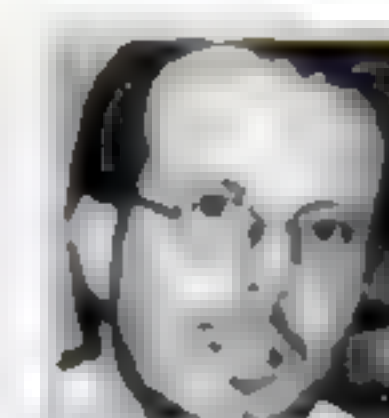
Martin Blanco

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SOFTWARE: Photoshop



In 1999 Martin graduated with a bachelor of fine arts and spent years honing his art style. "Then in 2006 I decided it was time to become a pro." He specialises in the creation of dark fantasy imagery for music, films, publishing and horror related industries.

Martin mixes photograph and digital painting in Photoshop. "I've always tried to focus my attention in expressing the desperation, anxiety and oppression we can feel as human beings," he explains. "I've always liked mixing different media in my drawings and have been finally able to explore all those possibilities in my digital art."

1 THE HUNGRY "This piece is a custom portrait. It's a photo manipulation and digital painting I made from a friend's photograph just for fun."

2 WORKING LIFE "This piece is a part of a series called Insane Postcards where I search for the reproduction of the feelings and sensations we undergo as we find ourselves immersed in the society we live in. The pressures and the struggle for climbing in society all generate insecurities, anguishes, dreads and paranoia that lead to temptations such as alcohol, exacerbated consumption and other vices."

David Guirmand

LOCATION: France

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SOFTWARE: Photoshop

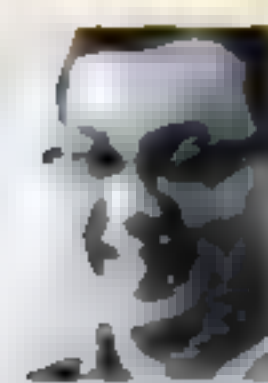


Sneaking in hours here and there in between his graphic design studies, David's always had a passion for digital art,

"even though illustration was seen as a bit of a left over from design."

Self taught, gleaming information and workshops online, he finally produced his first digital painting that he was happy with in 2008. "And then everything seemed to fall in to place," he says. "I met my wife, who helped me out as my art director."

IMAGINEFX EDIT



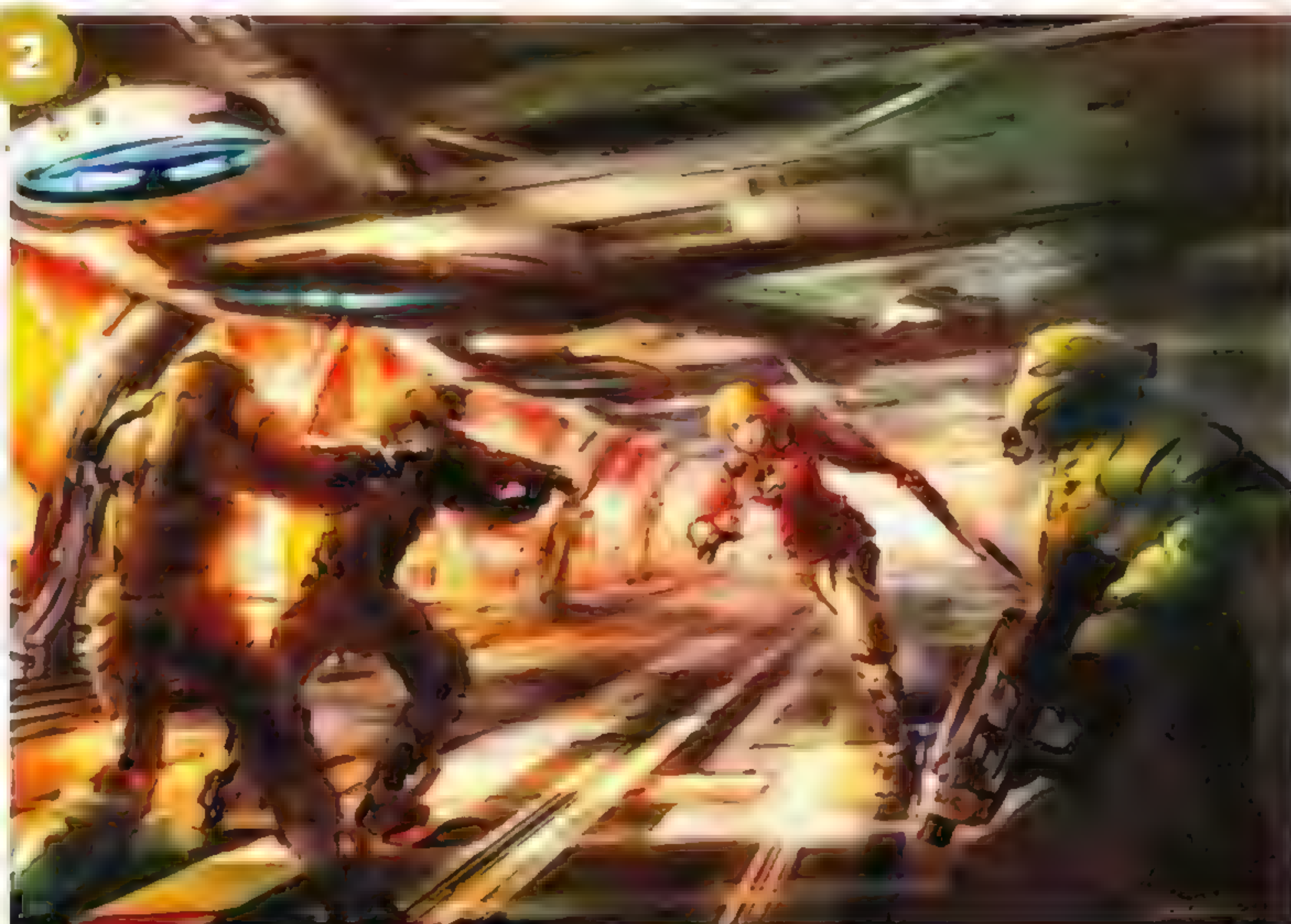
"David's beast riders look like they're having a great time on the back of their giant rat-hog creatures. It's made all the better by the composition and the background details – the flag bearer and the pike warrior charging off-page into a distant skirmish."

ImaginedFX
 Deputy Editor



1 BEAST RIDER "This was an experiment of dark elves riding savage beasts. I wanted to create a dynamic and brutal picture, and used some reptilian custom brush textures for the beasts' skin. I had a lot of fun with the elf holding the banner and the little logo on it."

2 FACING THEM "This was a commissioned work. I was asked to paint a rebel commander facing enemy soldiers. I imagined a big fantasy type pathway with electronic orange windows, so that coloured light flooded the foreground."



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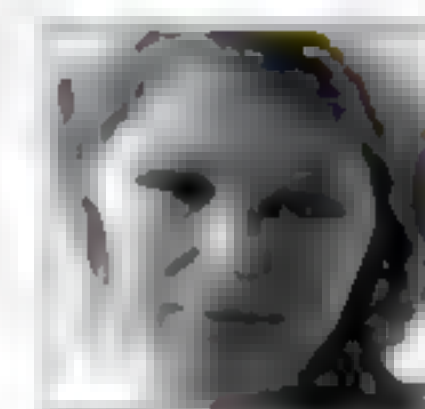
Julia A Davis

LOCATION: Australia

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SOFTWARE: Photoshop



"I'm a child of the 1990s," Julia says with pride, "and as I grew up in a small coastal town in Western Australia, a lot of my work

is inspired by the large collection of music festivals I attend every year. As well as playing too many video games."

Her two passions are fantasy and rock and roll. "And I love colour," she says. "Sometimes I'll start painting something just to capture a particular tone or hue."

1 THE PURPLE AND ORANGE SCARF

"I started painting this with the intention of using purples and oranges. Both of which are colours I barely use. Gustav Klimt has been a huge influence of mine recently and you can see it most clearly here."

2 MY BABY SHOT ME DOWN "A quick painting to capture the relationship between two characters. I wanted this image to have a surreal and ambiguous feel to it."

3 GRACE BLACK "An older piece done purely to get a character design down. You can probably see the video game influence here. I have a lot of fun designing characters, and had the idea of some hip girl on the run."



Amir Zand

LOCATION: Iran
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SOFTWARE: Photoshop



Amir is an Iranian illustrator living in the capital Tehran, and is a self confessed game addict. "One of the most important things in my life is to play video games," he says, which is just as well, as that's where he'd like to start his art career.

He joined the Hoorakhsh art studio in 2008, and has since developed his own characters Cleaner and Faryan for his ongoing personal project.



1 DEADLY RED "This is my first fan art of Deadpool. I tried to do something different with my brushwork using texture brushes and putting some flowing strokes to make it more dynamic. Golf sticks are very important they make him look so funny."

2 CLEANER II "This illustration is the second version of my original character Cleaner. Cleaner is a pro killer who uses a sword and heavy guns with a modern armor helmet design. She's a modern assassin. I hope to continue my Cleaner project for as long as she inspires me."

3 RETIRED SOLDIERS "This was a new experience for me, using different colours with a new speedy style. I love it so much, because it's full of my good feelings for having a nice friend for nearly two years. I tried to draw soldiers with simple forms and colours."

4 DUSK "This is an older illustration of mine that I completed two years ago. The main theme is the battle between good and bad, black and white, heaven and hell, angels and demons... classic fantasy art, basically!"

IMAGINEFX.CIT



"I've been an avid watcher of Amir's profile on deviantART for a while now. There's something in his loose brush strokes that displays a lot of confidence in his art and style. Gorgeous stuff."

Editor: F. H. H. H.
Follow



Yibao Gao

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SOFTWARE: ArtRage



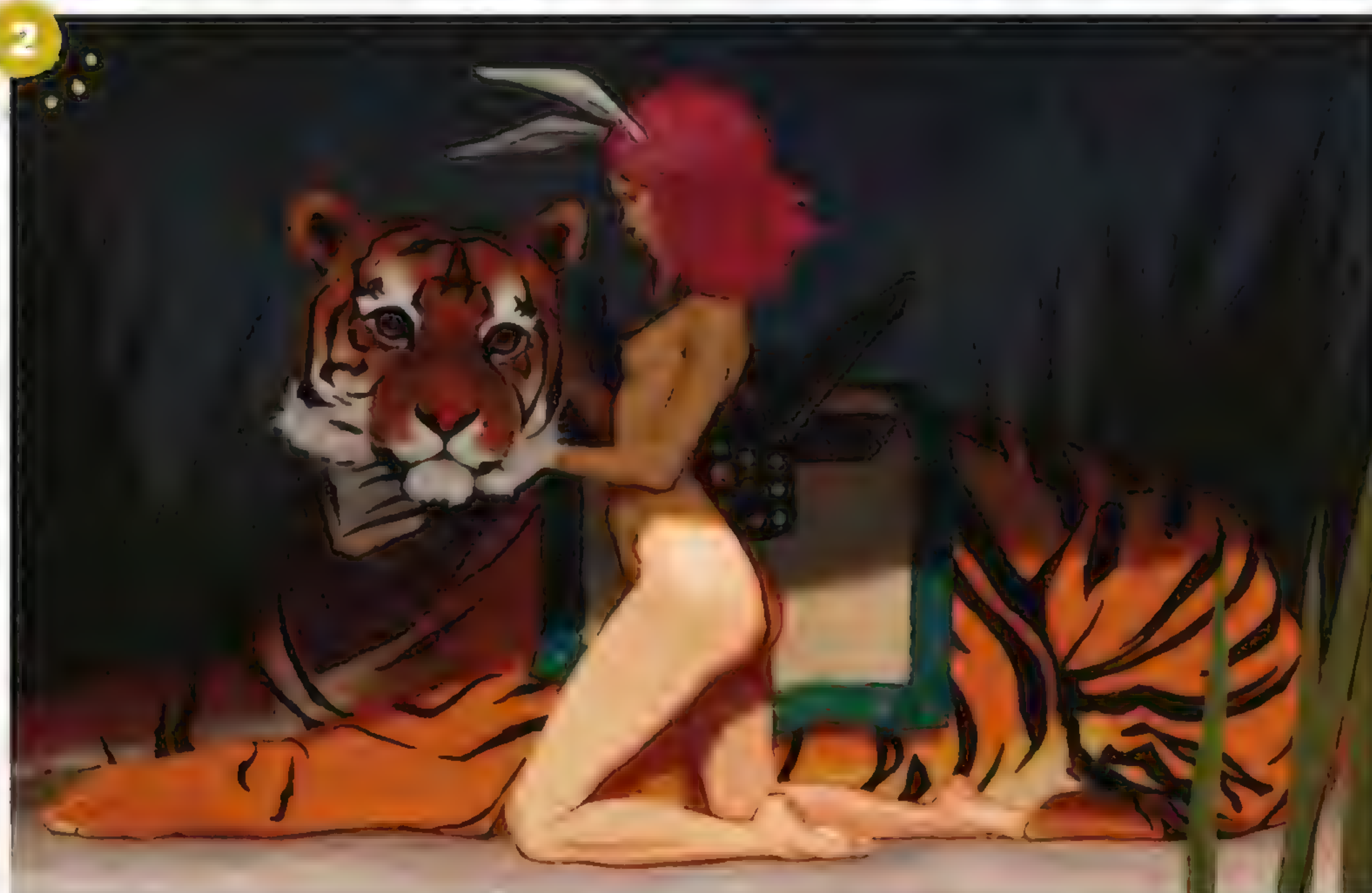
Chinese by birth, Yibao currently calls Dundee his home, studying graphic design there. "I started drawing manga after

watching Evangelion when I was 14 basically drawing the same girl every day," he recalls.

After leaving school he got his first digital tablet, and when Yibao's family moved to Germany his art was soon inspired by his continental surroundings and Europe's rich artistic heritage. "The oil painting technique strongly influenced me, and I was always looking for a style that combined oils and manga," he says. Yibao found his ideal software with the release of ArtRage 3, and now wants to be a character designer in the games industry.

BIRDSONG "This is a book cover created for an illustration project called Birdsong. The image tells a story about the war between magpies and evil crows. The girl is a human hybrid of the two races. I used thick paint textures to give definition to my style."

TIGER AND RABBIT "Each year I would create an image to celebrate the new Chinese zodiac year. I find it interesting that the year of the rabbit sits between that of the tiger and dragon, so I created this image. I tried to introduce some dramatic lighting in this piece and hopefully this brings more energy to the simple character design."



IMAGINEFX GIFT



"Perhaps a naked lady and a doe-eyed tiger sharing a moment would strike some as strange. But Yibao isn't about shock tactics. The compelling lighting and rich palette make this image a riddle to puzzle over... plus, there's a naked lady with a tiger!"

Human Model,
Staff Writer

+ Tom McGrath

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SOFTWARE: Photoshop, Painter



"Despite being told that all artists drink too much absinthe, cut their own ears off and only make money after they're dead, I've always wanted to be one," says Tom.

He may take life lessons from 19th century Dutch painters, but his current influences and inspirations are more contemporary. "I have an intense love for fantasy art," says Tom, "that dates from seeing my dad's D&D games, then on to games like Final Fantasy VII, and books such as The Edge Chronicles and The Lord of the Rings."

Currently studying for a degree in illustration at the University of Central Lancashire, he's also working as a freelance illustrator "to support my fishfinger addiction."

1 COMBAT "His arm shaking and his spear now battered and blunted, Jacob parried each of the dragon's powerful lunges with a speed that belied both his skills and his utter terror. He desperately hoped that the wizard had not been wrong. With several arrows already embedded in the dragon's hide, the chances that the poison would kill it seemed slimmer by the minute..."

2 THE AIRSHIP BATTLE "I had these airships vaguely thought out in my head and really wanted to come up with a solid realisation of them. It was quite difficult and took me several weeks. Now that it's finished and the airships have been visualised, I can revisit the subject more confidently and efficiently in later works, because I plan to paint some more ambitious looking ones sooner or later."

3 TIGER AND RABBIT "This image is a recreation of one of my older pieces that I wasn't happy with. I found the old one to be too messy for my liking, so being the pedant that I am I had to go back to it and start again. I worked on this one on and off for a few weeks."





Anthony Jones

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SOFTWARE: Photoshop



Anthony entered the games industry as a programmer, then found out that conceptual art suited his ambitions. "So I quickly switched gears," he says, "and I couldn't be happier."

For Anthony, the best part of his job is seeing his artwork come to life. "I also love sharing my art tricks with other artists," he says. "I've been drawing for close to four years now and to this day I still pursue a degree of excellence and aspire to be the best I can possibly be."

1 DEMON WRAITH "This image was inspired by many movie creature designs that I've seen on blogs and websites. I love drawing monsters this beast took me nearly three hours to paint."

2 DEMON LORD "The demon lord was a lot of fun, I was messing around with some demon heads, and all of a sudden this guy manifested himself on the screen."

IMAGINEFX.CRT



"Those beady eyes peaking out over a muzzled mouth, framed by a smooth skull and protruding horn... there's something eerie and unworldly about Anthony's demonic painting that forces you to keeps staring. It's a great design."

Ian Dean,
 Deputy Editor

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ANTHONY PALUMBO

"One highlight was getting to watch Greg Manchess paint a book cover from start to finish. He painted 95 per cent of the piece in one long evening, so I got to see just about the whole process unfold."

anthonypalumboillustration.com



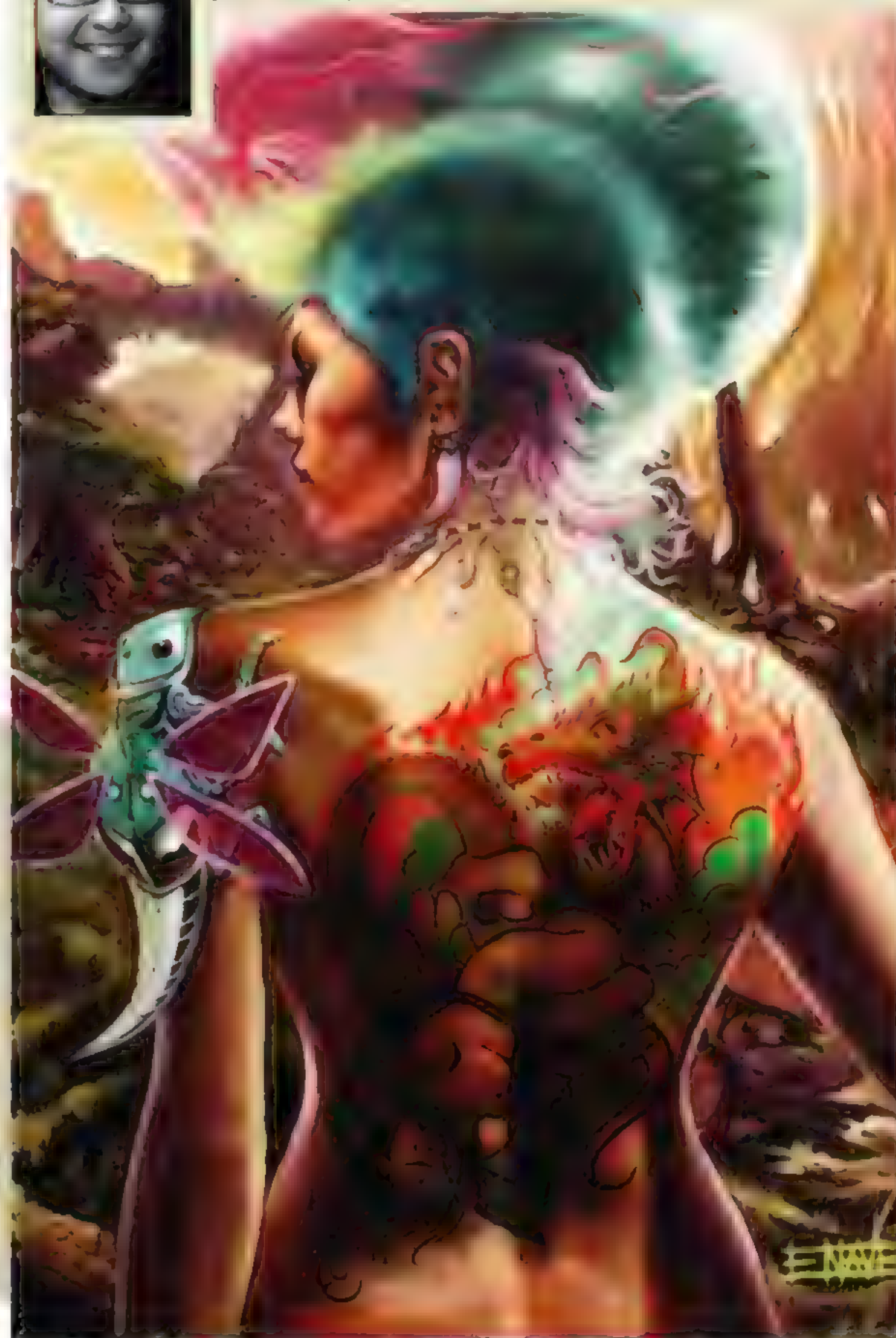
Top of the class

With nearly 100 students attending this year's IMC, the quantity of artworks produced matched the quality. Here are ImagineFX's cherry-picked top-five favourites and the artists who created them...



ERNESTO NAVE

facebook.com/ernesto.nave



Thus endeth the lesson

IMC 2011 Now in their fourth year, the Illustration Master Class brought art legends and the new generation of great artists together again

Back in June, students and teachers of the annual Illustration Master Class started their week-long venture with the usual excitement. "The first day is always electric," says organiser Rebecca Guay.



"We jump into the first critique with some serious energy and things get bigger from there."

In fact, the whole thing has got bigger, with 99 students increasing the total of attendees by 12 from last year, and Iain McCaig, Adam Rex, Jeff Mack and Scott Allie strengthening the faculty ranks. This promise of an all star art cast, including and

Julie Bell, Boris Vallejo, Donato Giancola and world class special guests like James Gurney, has hooked in many a student over the years. But IMC has also become known for the way these stars of fantasy and sci fi art interact with their students. "The faculty astound me," says Rebecca. "They're not formally scheduled for after hours, but almost everyone stays late." This can result in 10 hour sketch critique sessions and impromptu late night concepting boot camps, like the one Iain McCaig led this year.

The general topic options that students worked within were fantasy, comics and children's books the last two being new for



guests, clockwise from left: James Gurney, Greg Manchess, Dan Dos Santos, Irene Gallo, Scott Allie, Jeff Mack, Donato Giancola, Boris Vallejo, Julie Bell, Rebecca Guay, Iain McCaig, Scott Fischer and Alex Rex.

2011. For Kim Kincaid, who has attended all four IMCs, the possibility of exploring children's book illustrations was inspirational. Having resumed her art career after a 30 year hiatus, she's now working on her first children's book and IMC has helped her gain the confidence to pursue an illustration career. "Rebecca and her faculty create ➔



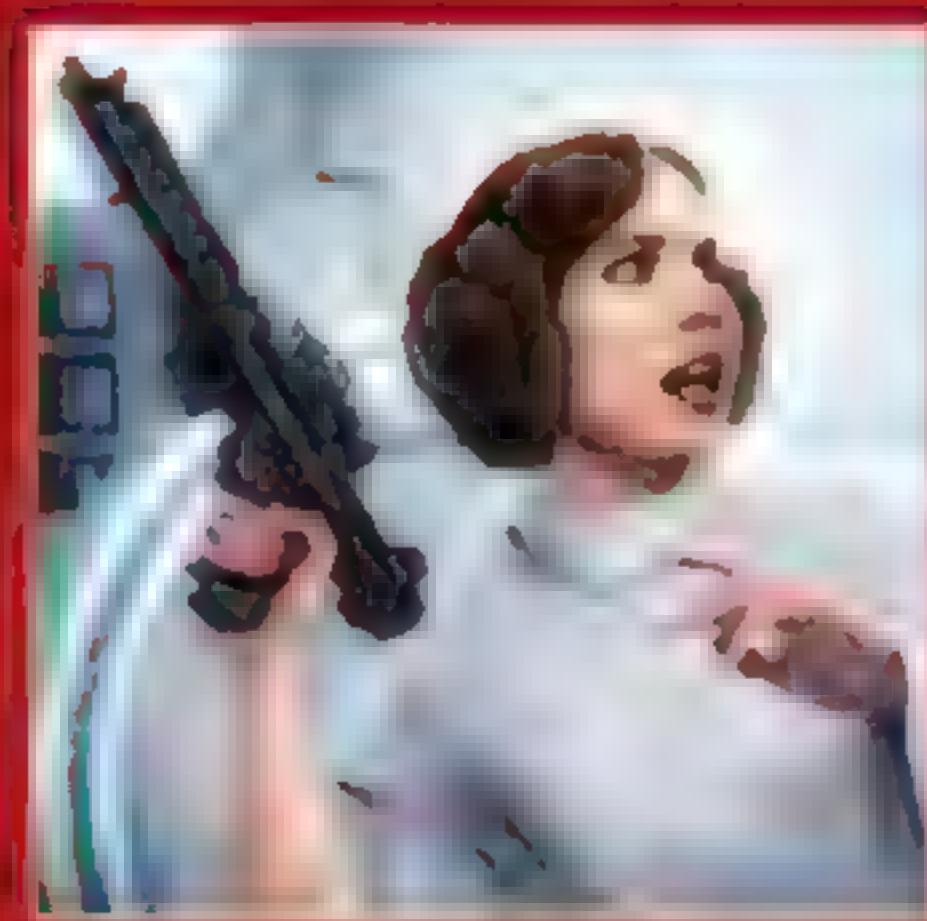
"THAT'S NO MOON..."

It's our round-up of this year's San Diego Comic Con, which featured more artists than ever before, displaying their work and meeting fans. **Page 23**



"STAY ON THE LEADER"

The Dark Lord of the Sith's iconic visage is the muse for countless artists over at deviantART. Here's the multi-coloured work from just one of them. **Page 24**



"THIS IS SOME Mags RESCUE!"

The feisty Princess Leia is just one of the pieces of card art that long-time Star Wars fan Toni Foti has painted for Fantasy Flight Games's latest product. **Page 26**



KIM TAYLOR

"When you spend time with so many artists on so many different paths and journeys, you get a better idea of where you are on your own journey and what you still have to learn."

pencilsandjam.blogspot.com



STEVE ARGYLE

"At IMC you get to work through your process with the best artists around and some of the most passionate young artists, who are full of ideas and energy. By the time you go home, you're turbocharged with inspiration."

steveargyle.com



KIM KINCAID

artbykimkincaid.com

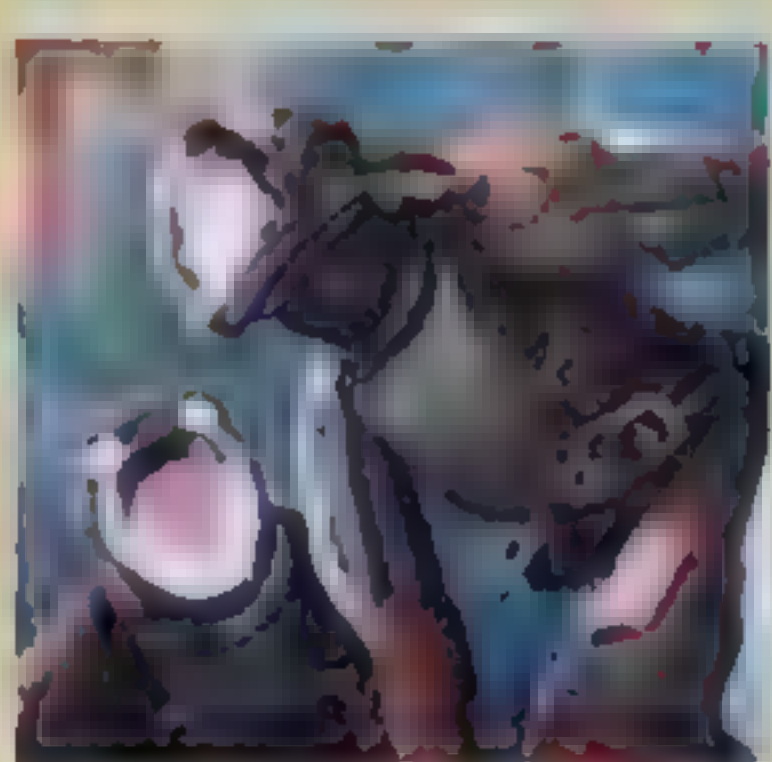


Best of the rest

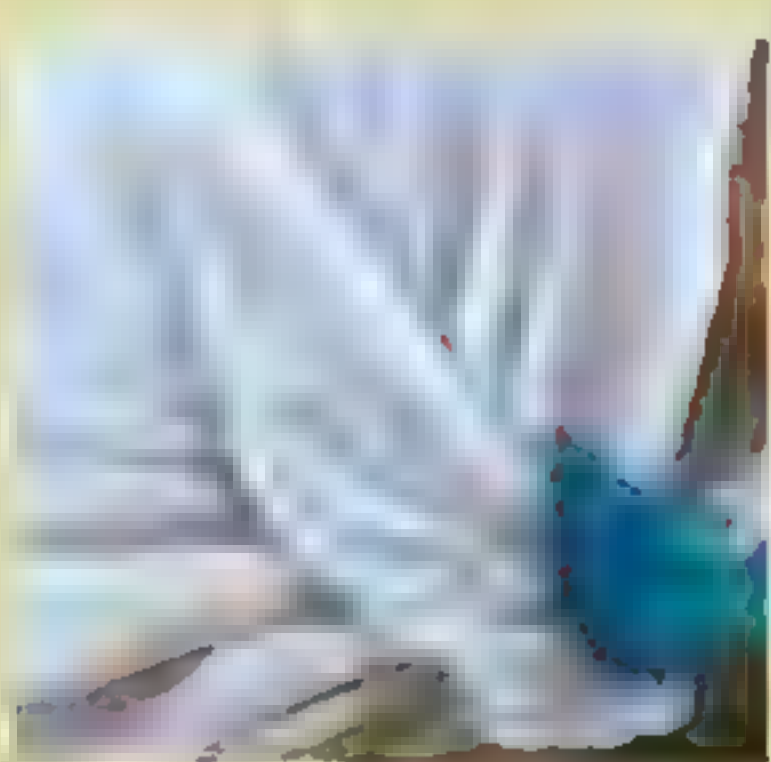
And yet more brilliant art! Here are tasters of five more fantastic images created at IMC 2011. For the full paintings go to the artist's website.



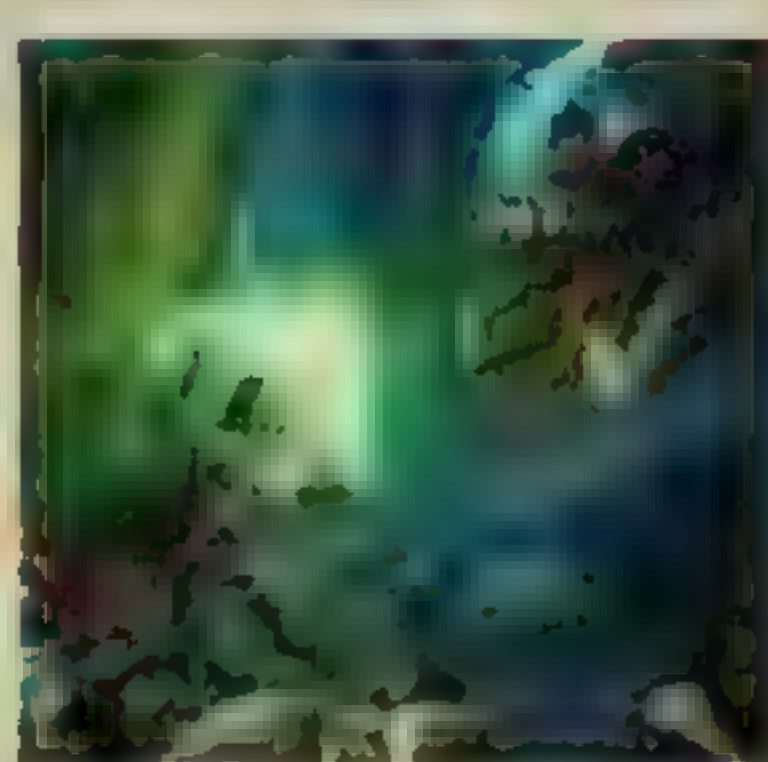
CARLY JANINE MAZUR
carlyjanine.com



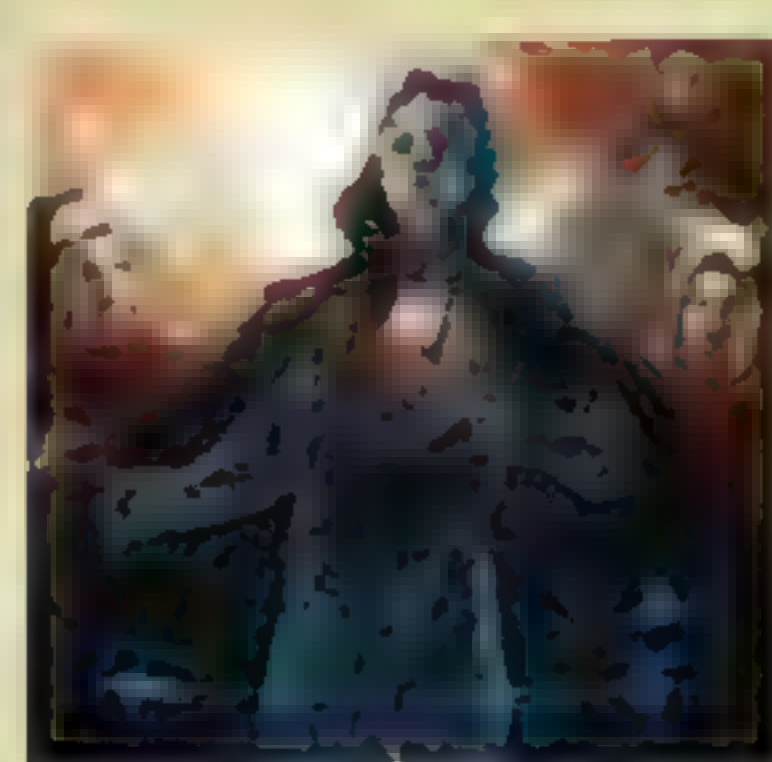
DREW BAKER
drewbaker.com



CHRISTOPHER BURDETT
bit.ly/chris-b



KARI CHRISTENSEN
karichristensen.com



MARC SCHEFF
marcscheff.com

Continued from previous page...



Rebecca Guay may be IMC organiser, but she also gets involved in creating new art with everyone else.

this atmosphere of positive energy, where you feel safe to try, perhaps fail, but always learn, and leave with a sense of achievement and a desire to improve," she says.

About 70 per cent of the students were new this year, including Julia Singh: "I learnt what a professional illustrator is,



now they think, now they work, and how they think for themselves," she

says. But it wasn't all about the technical side of being a professional. "Overall it was like a religious conversion. We all bonded so well, the sharing and generosity between faculty and students was amazing."

Events included talks by Peter De Sève and Mo Willems, Irene Gallo's lecture on how to work with art directors and editors, Adam Rex on the art of the children's book and Iain McCaig's never to be seen publicly film trailer for Princess of Mars. Another first time attendee Christopher Burdett has written about his experience and all the lectures he took on his blog at bit.ly/IMC-chris.

With several people already on the waiting list for IMC 2012, and enrolment officially opening up this autumn, the future of IMC is assured. And Rebecca tells us the event will continue to include a core of regular lecturers with a rotation of new faces, all providing their informative masterclasses. "And hopefully it'll continue to be like an ongoing creative fireworks display," says Rebecca. "It'll be hard to pick out a highlight."

Sign up for next year's IMC at illustrationmasterclass.com.



Characters from the three titles that will initially come out of the Madefire stable: from left to right, Captain Stone, Treatment and Mono.

Digital dawn

New priorities Artist Liam Sharp has embraced digital comics

Comic artist Liam Sharp and his old friend Ben Wolstenholme plan to lead the way in digital comics with their new company Madefire, which was unveiled at this year's San Diego Comic Con.

Having been at the helm of indie print company Mam Tor Publishing for years, Liam believes the future of comics is



digital and with the help of Ben, the man behind the new media company Moving Brands, he's unveiled plans to release new comic titles by top names on digital first and print second.

"The great advantage of publishing digitally is that it's still new territory," says Liam. "There are so many possibilities that companies and creators are only just starting to realise."

Liam and Ben aren't getting carried away, though. It's still the material that will lead the way, says Liam. Titles include Dave Gibbons's Treatment, Liam Sharp and Christina McCormack's Captain Stone is Missing and Ben's Mono. See more about the new company here: madefire.com.

Fantasy talk Explaining the inexplicable

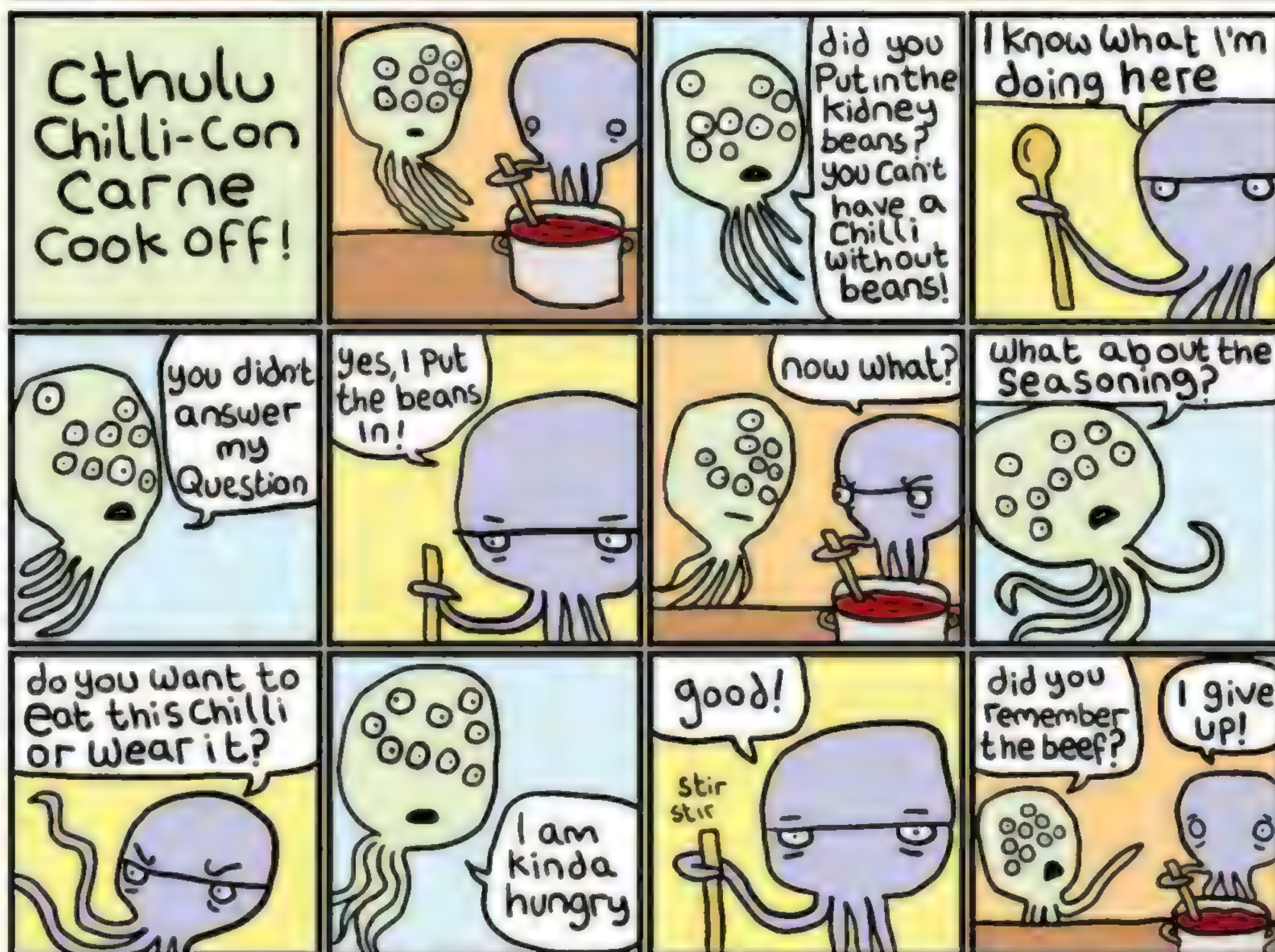
"He may beat them in the pod races, but when it comes to stealing Cherry Winks, all bets are off."

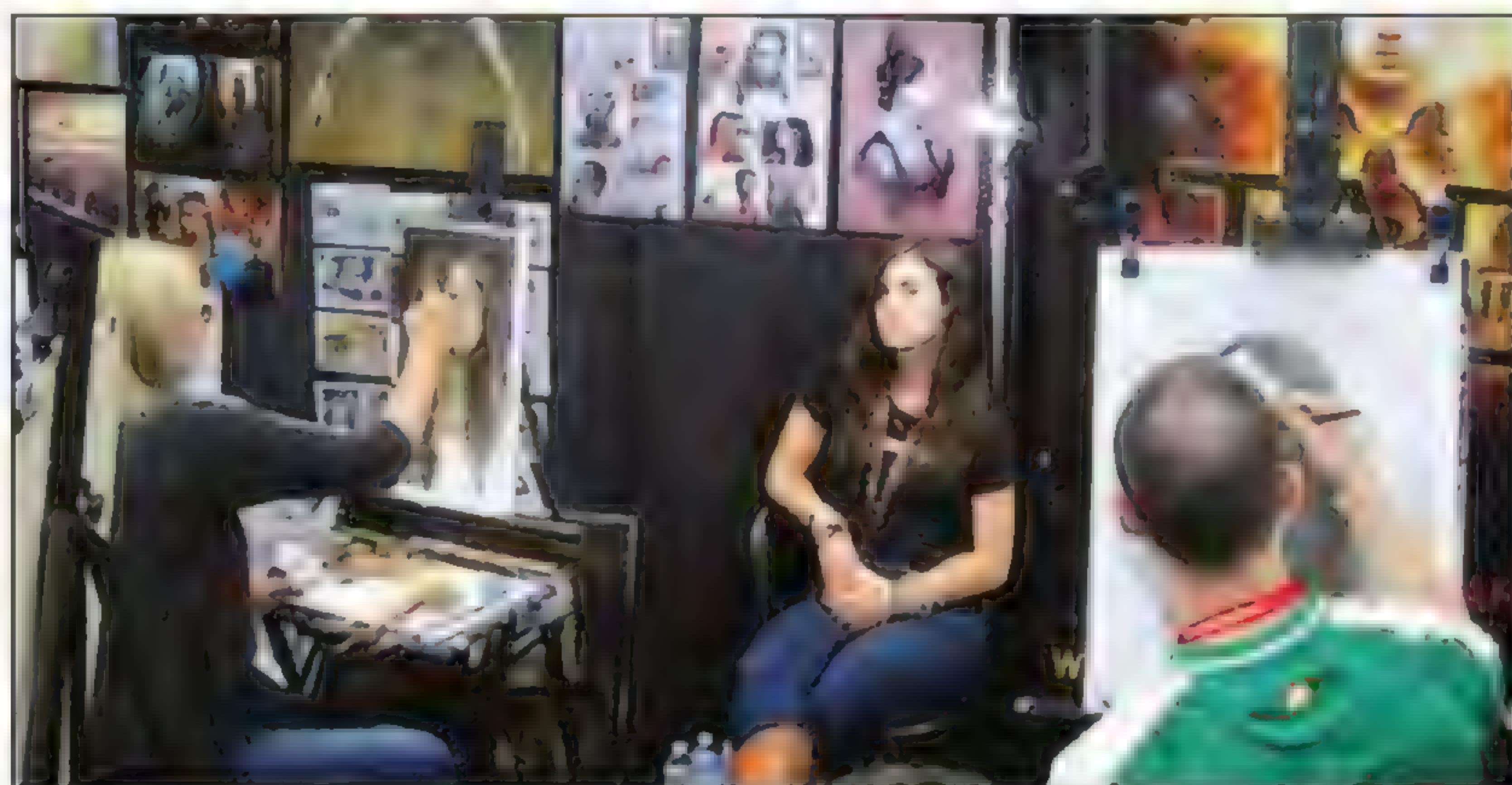
Terryl Whitlatch thinks Sebulba should visit Sesame Street and take lessons from the Cookie Monster. Page 91



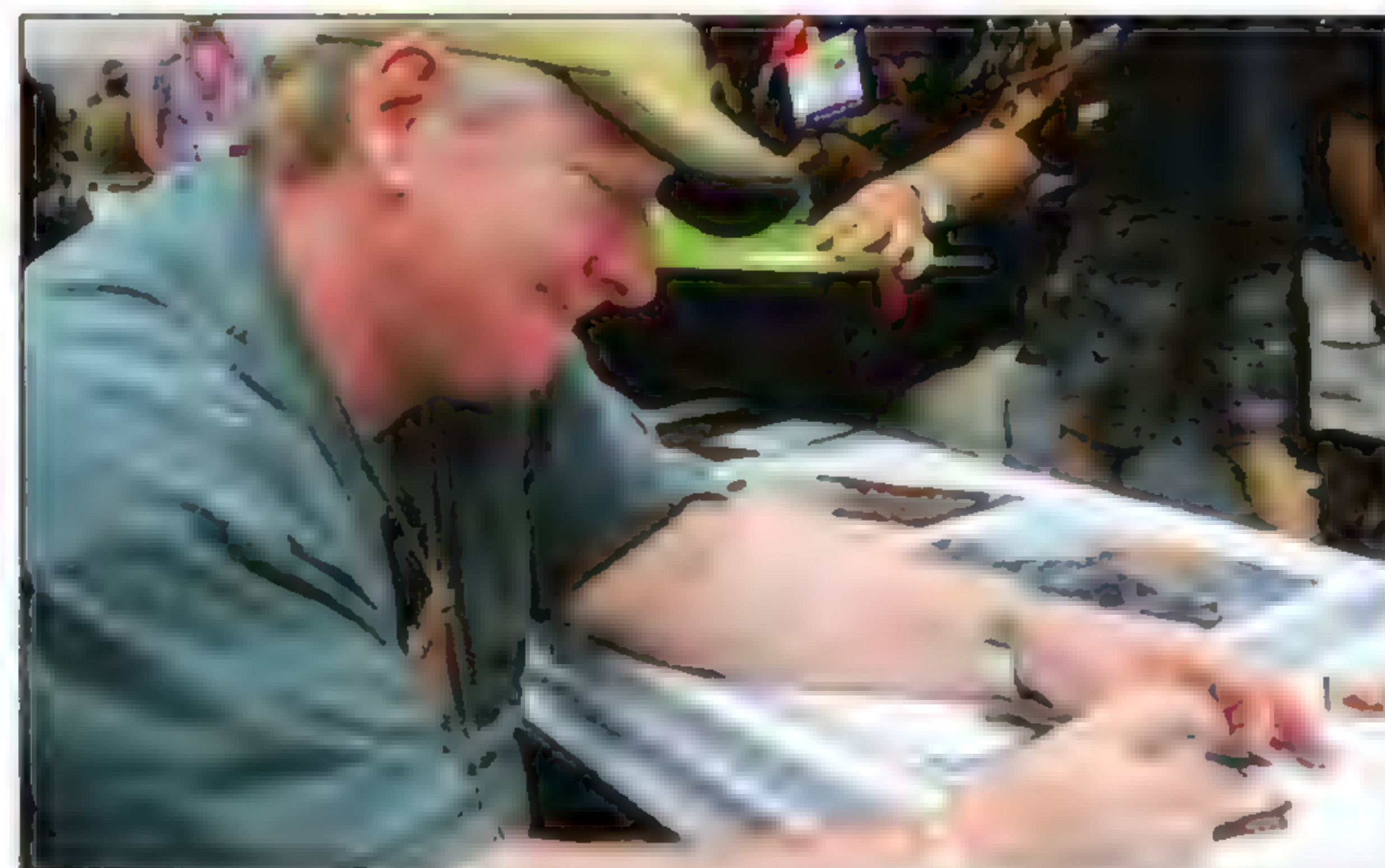
Life is Humiliation

by Matt Boyce





The Art Department's Francis Vallejo and Studio 2nd Street's Vanessa Lemen demonstrate their drawing and painting skills live on the show floor.



Dave Dorman signs some Magic card art for a fan.

Comic-Con show report

In rude health San Diego Comic-Con was buoyant with artists and creators, while Hollywood took a back seat

Even before San Diego Comic-Con had flung open its doors in July to throngs of superhero-attired comic fans, rumours abounded of the show's demise. Warner Bros's decision not to premiere films at this year's event seemed, for some at least, like the beginning of the end of Hollywood's interest in geekdom.

However, Dave Dorman, who attends SDCC every year, is doubtful that Hollywood will stay away from the convention: "They [the film industry] have realised the sheer wealth of material that the comics field has, both in mainstream and self-published formats," he says. "With the art already there, they don't have to pay for storyboards. Ease of finding material is much better in this industry."

From an artist's point of view, the show was bigger and better than ever. Art community giants deviantART set up shop in Artists' Alley which, thankfully, had a little more room this year and persuaded con goers to try out digital painting. Elsewhere, Rockstar Games and Wizards of the Coast held daily portfolio reviews for

Blu ray spoiler alert! Here's what's really inside R2 D2...



Art maestro Stephan Martiniere showcases his Star Wars art.

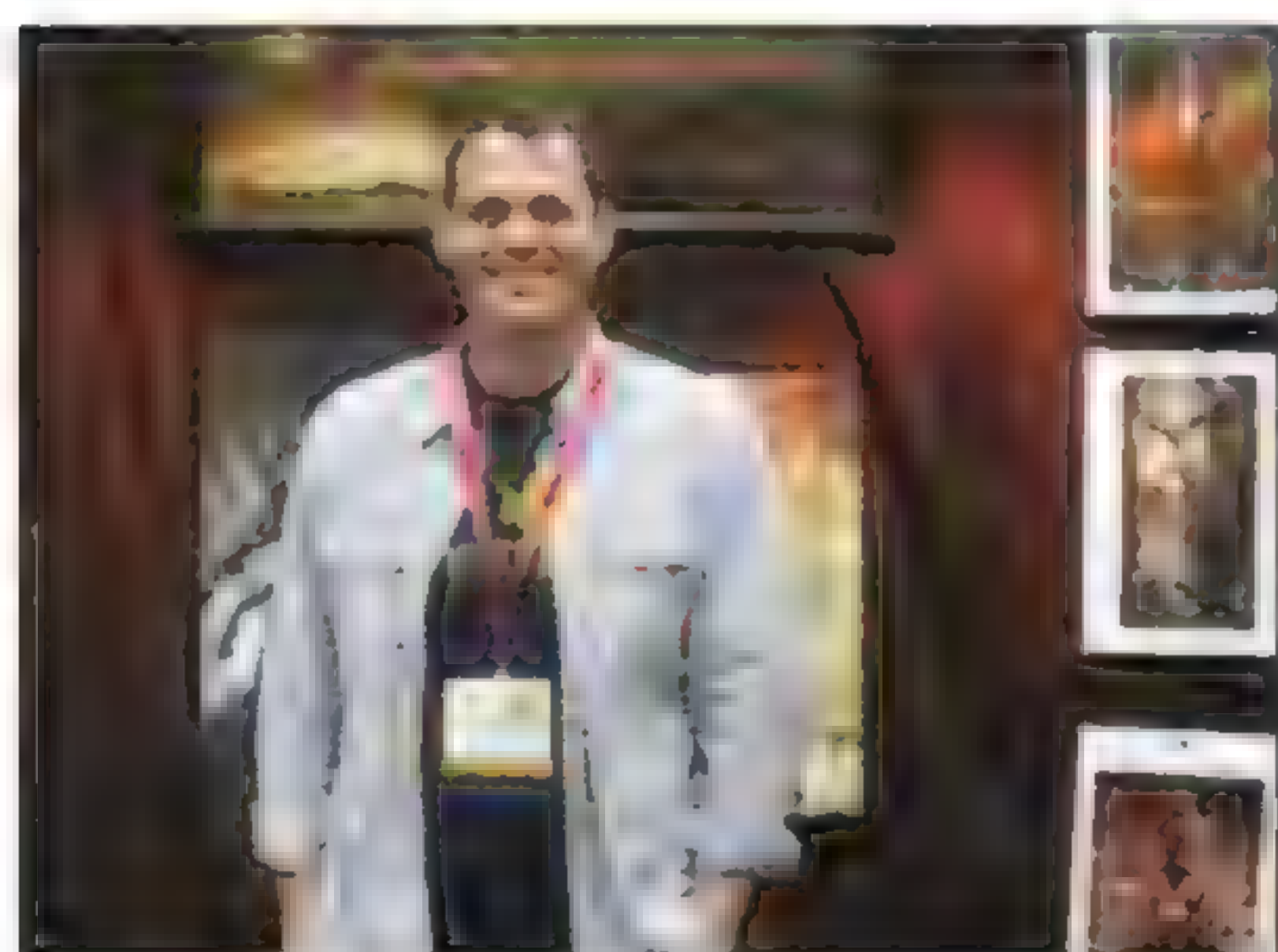
budding artists, and there were countless art technique panels from the likes of Adam Hughes, Stanley Lau and Marshall Vandruff. The creativity spilled out across the road from the convention centre, where an art collective called Trickster (trickstertrickster.com) had a dedicated area for artists to use for retail space and workshops.

It's the face to face meeting of artists, fans and other professionals which can't yet be matched by other cons that keeps attracting new people every year. The Art Department (theartdepartment.org) set up a home on the show floor, for their first year too. "It's important for TAD to be so closely involved with the industry and the con was a great place to build relationships that'll help our students reach their dreams," says TAD co-founder Jason Manley. "It was great to connect with ImagineFX, as we are big fans, and we enjoyed the show tremendously." So, with so much vigour in the creative industries, who needs Hollywood, anyway?

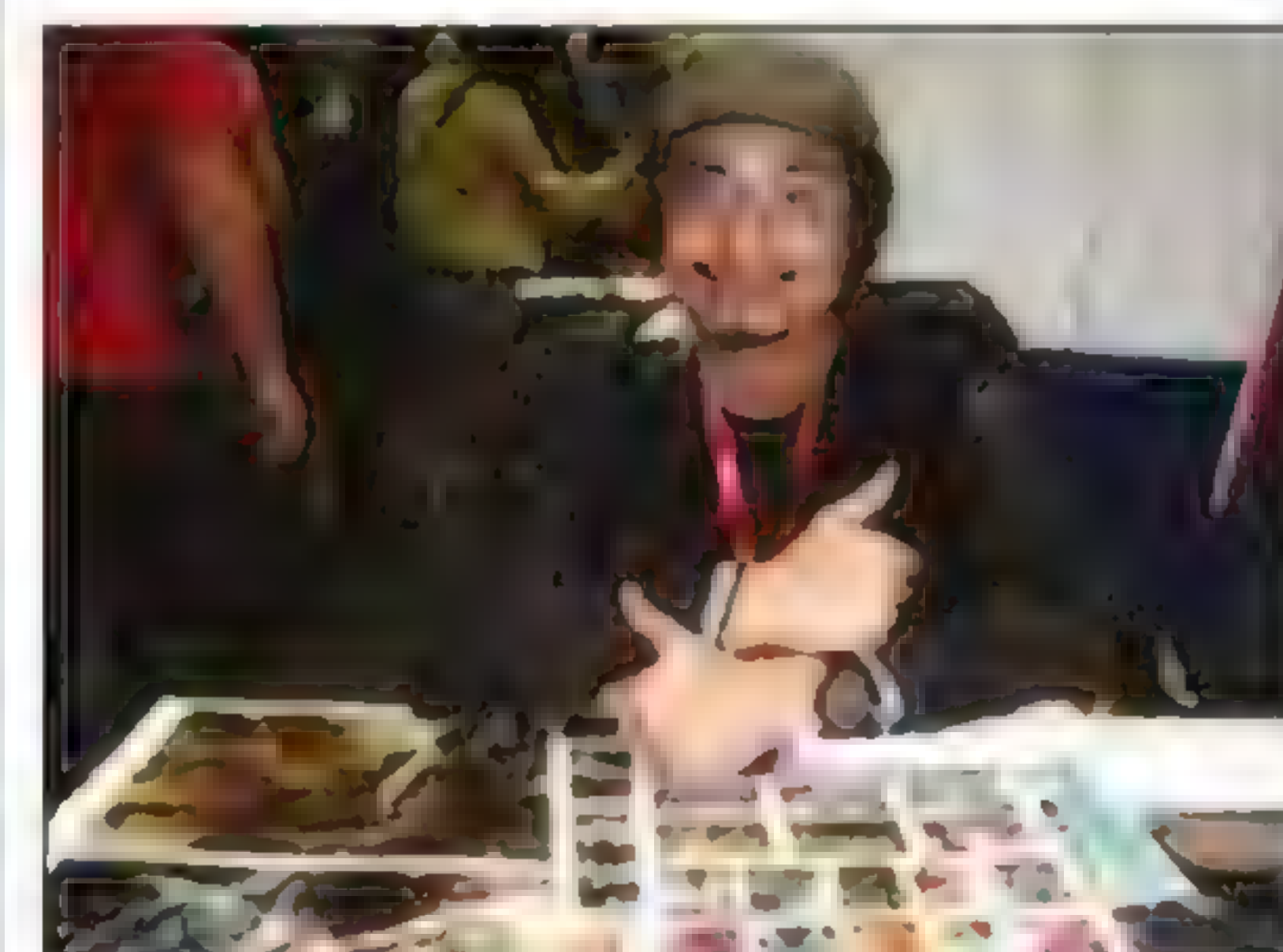
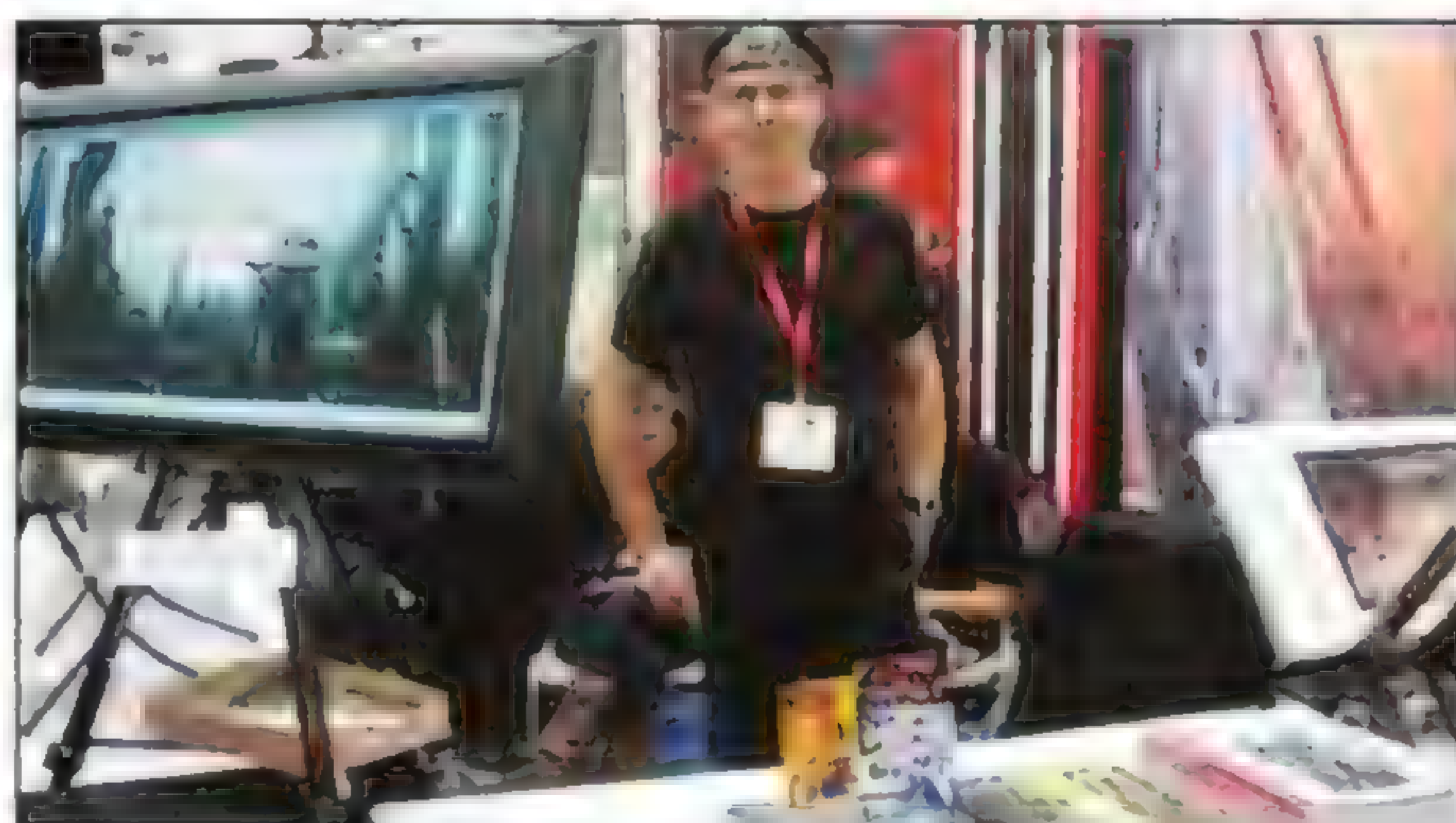
To see more photos of ImagineFX's trip to SDCC, visit facebook.com/imaginefx.



Artist John Picacio sold out of his jaw-droppingly good calendar depicting his interpretations of George R R Martin's A Song of Ice and Fire.



Artists such as Christian Alzmann use Comic Con to network and socialise with other artists.

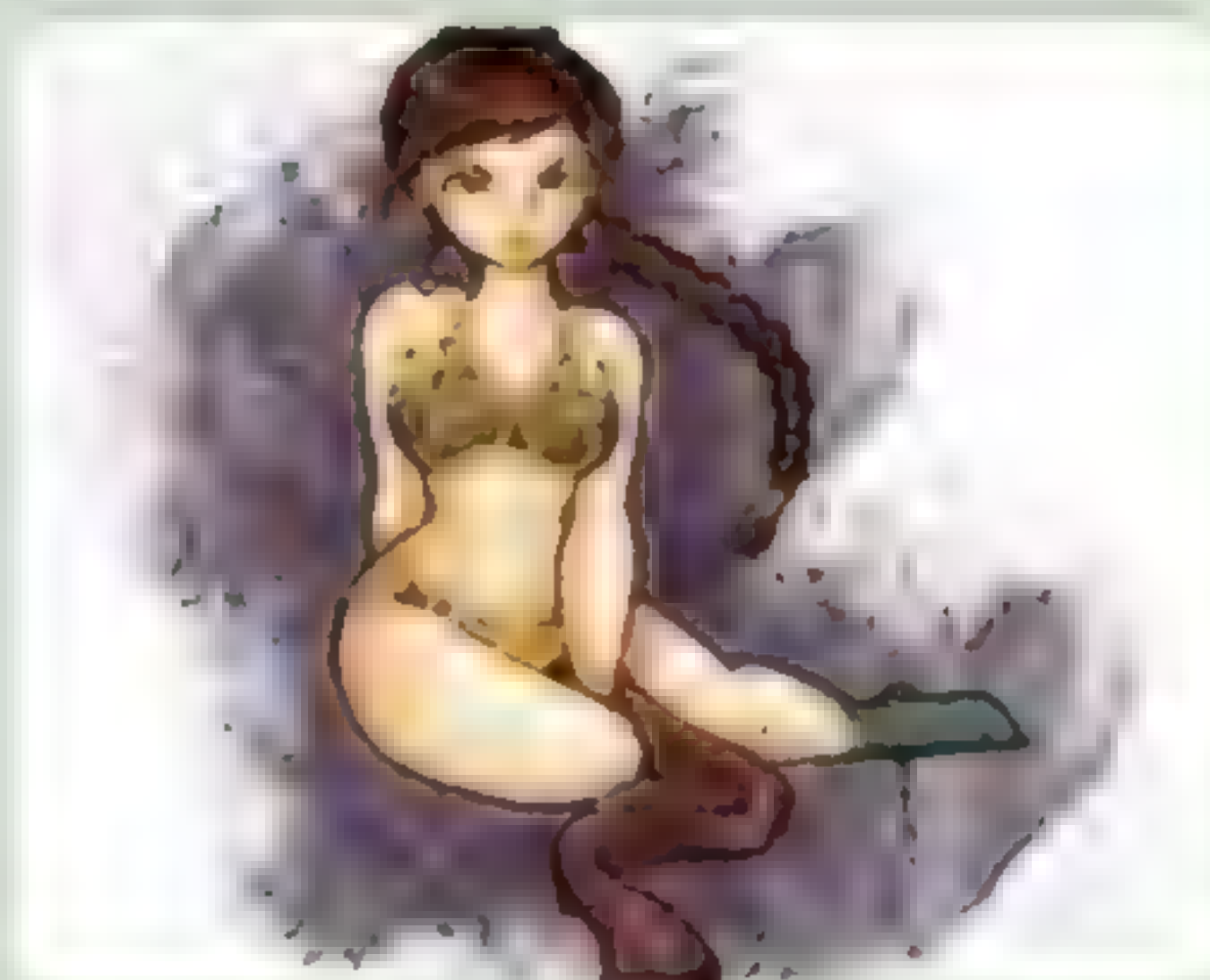


Stanley Lau proudly showcasing and selling his art at the newly improved Artists' Alley.



+deviantWATCH

Here are some of the many gems we found on the pages of deviantART...



Katie Cook

katiecookie.deviantart.com

There's a load to choose from on Katie's dA page, ranging from some delightful Star Wars trading cards to Fraggle Rock comic art. Her work for Marvel is also worth a closer look. The style is clean, clear and cute as a button, and her personal images for her comic Gronk are great fun.



Jaime Posadas

jaimeposadas.deviantart.com

The mixture of eerily still photography, atmospheric images from Jaime's Edgar Avenue animation project and some really varied comic art all make this dA page a fascinating prospect. There are also some irresistible touches of humour, such as his image Japanese with Pig and Wave.



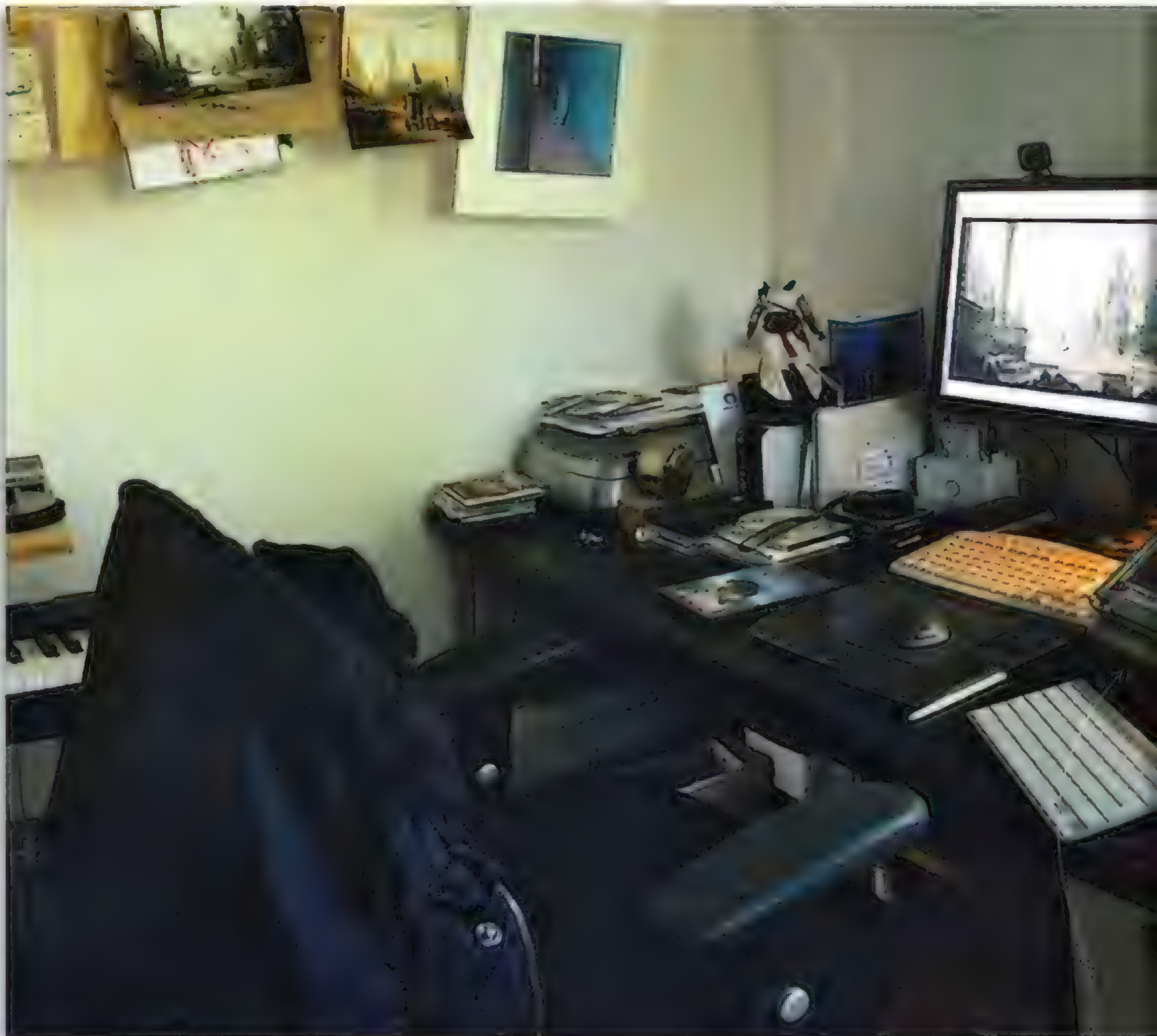
Bee

bamboleo.deviantart.com

We think it's fair to say that Bee is a fan of all things Star Wars. She's certainly filled her deviantART gallery with lively fan art that betrays a true fan's interest in George Lucas' science fiction universe. But Bee's interests also include chimps and dreadlocked gerbils. And why not?

This clothespin board is very useful for drying prints and hanging inspiring artwork.

This is a gift from the AC1 marketing team. I left Ubisoft before my production bonus, so I got a model of Altair for free.



I've just bought this second hand Modbook, I don't use it for final artworks, but love to create studies with the device. I like the feeling of hand drawn art.

Raphael Lacoste

Epic sounds The French concept artist and matte painter takes us on a tour around his sunlit studio



My studio is usually a mess because there's far too much old stuff knocking around. It's located at the end of my flat, so my kids don't mess up my things too much.

I sometimes work with my digital piano. I'm still having fun with my virtual instruments, but I don't play well enough to make a living with music. Some of my mixes are available for free upon request. I've also got a couple of scanners that came in useful when I used to scan my 6x6 rolls. I used to



My VES award. When I'm depressed I stare at it for one minute. Always works!

be a hardcore traditional photographer, but since I got my new digital camera, I can't justify the time spent getting the dust removed off my scans!

My wife and I share this small space on the third floor, so the view from the windows is lovely during the summer. The location is bright too, so it doesn't feel depressing unlike some basement studios I've had. All I have to deal with is the daylight reflection.

I use a clothesline to attach my prints or inspiring documents like my son or daughter's drawings, or other artists' work.

These are the custom brushes I made during my spare time when I last had some!



Myiazaki's Spirited Away is a great source of inspiration. The first animation movie that moved me was Time Masters by René Laloux and Moebius, and later I found out that Myiazaki and Moebius were good friends.



I also have a library containing inspiring books on classical art, as well as contemporary illustrators and photographers.

I work on a MacBook Pro and Modbook for 2D painting and on a PC for 3ds Max. Most of the time I draw only in Photoshop, so I can move freely in my apartment. I also like to draw with my tablet on the sofa, even if it's not good for my back.

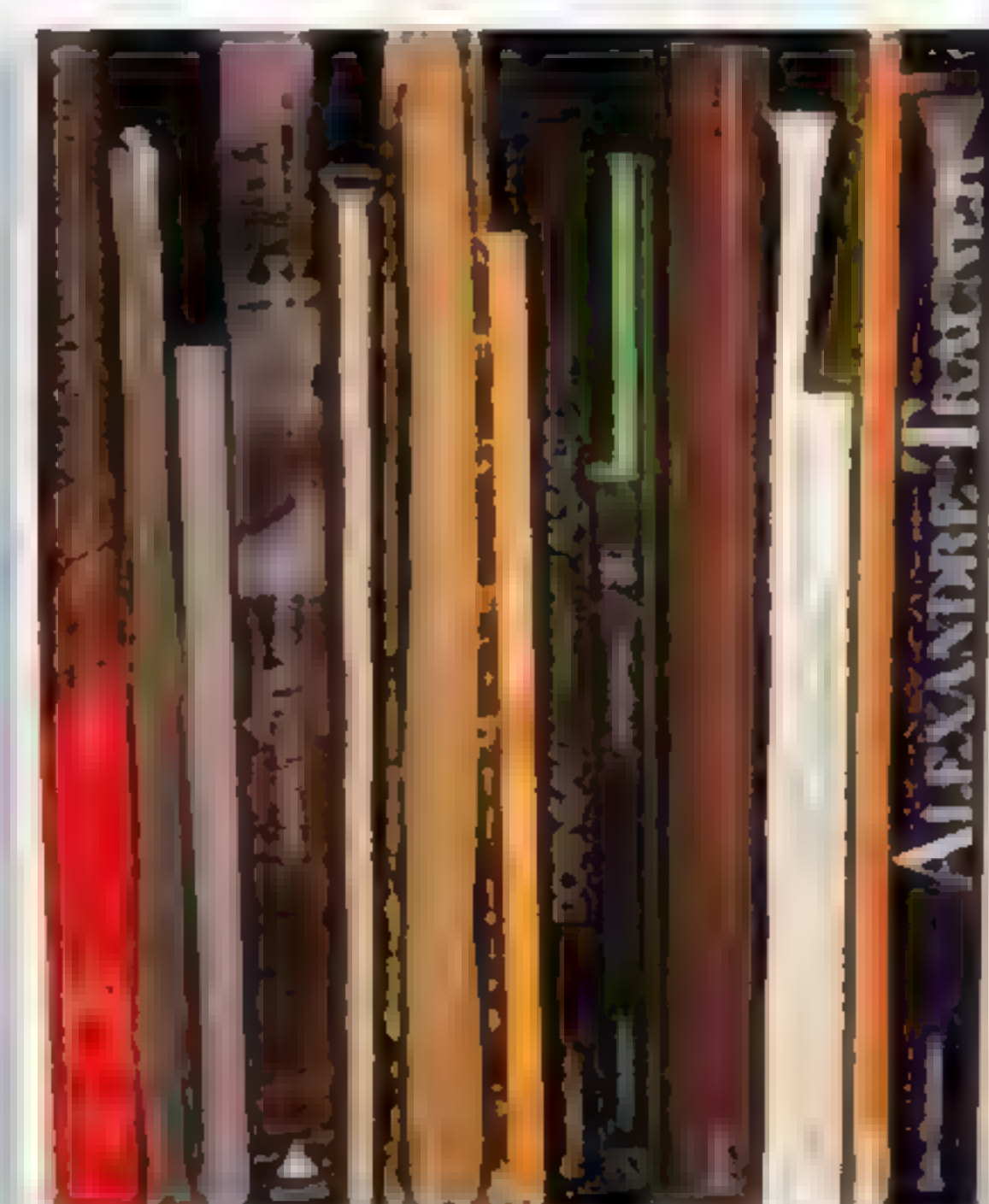
Raphael lives in Canada and is a senior concept artist, matte painter and production designer working in films. His environment art can be seen at raphael-lacoste.com.



I keep a pile of books that I did the covers for, less for ego and more to make sure I don't start repeating myself.



A precious gift from my grandmother and a few stones from the Dordogne, my favourite place in France.



My art interests cover a lot of ground, and this is just a selection of the books I've accumulated over the years. They're an invaluable resource.

In short...

The latest news in brief for digital artists



Dixon's Vixens Pocket pin-ups

Matt Dixon has released a new set of pin-up trading cards. Each pack includes the complete 18-card base set, a signed card, plus at least one mini chase card previewing art from the next set. Half the packs contain a dedicated autograph card, while the other half will have a signed random base card. Get a set here: matt Dixon.co.uk.

Book Bespoke undead

A new art book – 10,000 Zombies – gives fans of the undead, well, 10,000 zombies! And all in one little book. Emmy-nominated artist David Hartman's book splits the head,

torso and underpants of the animated cadavers, giving you loads of possibilities. The book is released on 5 September. See more at sideshowmonkey.com.

Shrunken heads Sculptures

French artist Romain Van den Bogaert has just opened up a fascinating new blog, filled with old and new minute sculptures. With sci-fi characters from obscure French comics to characters straight out of Romain's fertile imagination, everything is created with utmost precision. See for yourself and read the French and English posts at plubakter.blogspot.com.

Channelling the Force

Card art With a new Star Wars card game about to be released, Toni Foti talks about his contribution to his favourite film saga

Toni Foti spent a large chunk of his youth obsessing over the original Star Wars trilogy, to the extent that he would regularly check The Star Wars Trivia Book out from his local library, just to make sure that he knew more about George Lucas's epic creation than his friends.



Fast forward to 2011 and he's just finished working on Fantasy Flight Games's new trading card set, Star Wars: The Card Game, which is coming out soon. With over 200 cards in the set, Toni was kept mightily busy producing the required amount of art from a galaxy far, far away.

"I was raised on Star Wars. Working on Han was exciting, because the series and character were such a huge part of my childhood."

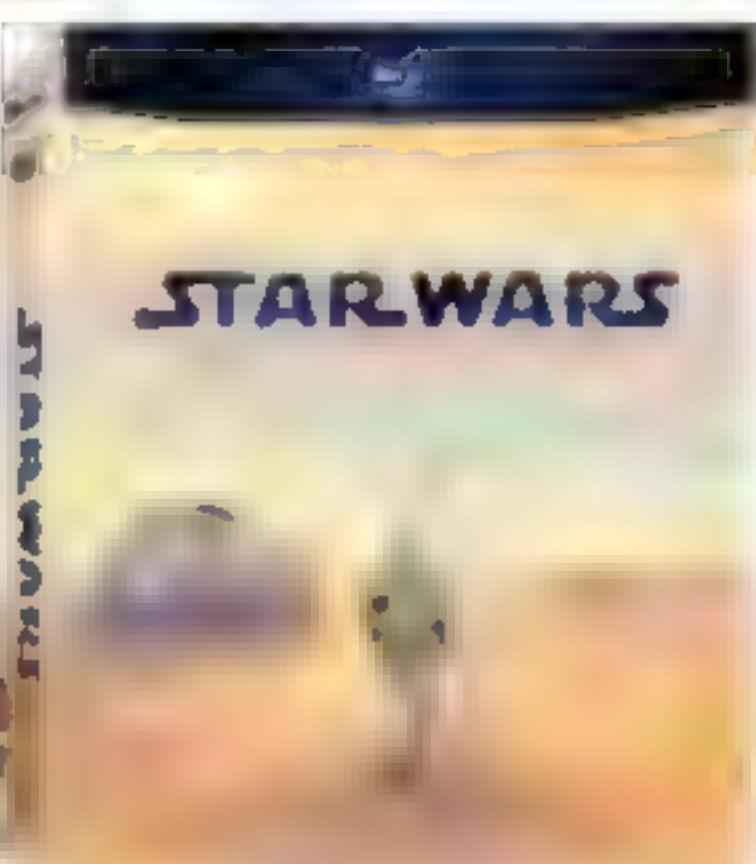
"It's been a dream come true," says Toni, "especially being given the opportunity of working on something that I already have an emotional investment in."

For Toni, successful Star Wars art is all about allowing the strong character traits to shine through. "We all want to be as courageous as Luke, as charming as Han, as strong a leader as Leia," he says, "and that's what I focused on with my art."

To see more examples of Toni's work, visit his website at anthonyjfofi.com.



"The Star Wars characters are a big part of American culture, and I really wanted to emphasise that timeless aspect of Leia. She's such a positive, powerful role model for girls."



Win! A Star Wars Blu-ray complete box set

Competition Win one of 10 copies of the Star Wars: The Complete Saga Blu-ray box sets

Enjoy the Star Wars movies as you've never seen them before, in high definition and 6.1 DTS surround sound. Revisit the films of your childhood or experience them for the first time in crisp, rich colour.

Dive deeper into Star Wars legacy with the nine disc Blu ray box set, which contains over 40 hours of features and new content, including concept art, interactive models and matte paintings pulled from the famous Lucasfilm Archives. Go behind the scenes with new commentaries and interviews from cast and crew, including the effects team on

the original trilogy and director George Lucas, as this box set brings the Star Wars universe to life like never before.

To enter this competition to win a box set, just answer the following question:

Where was Anakin Skywalker raised?

A Naboo **B** Tatooine **C** Hoth

Go to www.futurecomps.co.uk/ifx-sw, and select your answer. Competition closes 18 October. Readers worldwide can enter this competition.



Competition rules: By taking part in a Competition, you agree to be bound by the Competition Rules, which can be viewed in full at www.imaginefx.com/comp_rules. Late or incomplete entries will be disqualified. Proof of posting shall not be deemed proof of delivery. Entries must be submitted by an individual and, unless otherwise stated, are limited to one per household. The Competition is open to all who are 18 years and over, except: (i) employees of Future Publishing and its group companies and any members of their households, and (ii) any party involved in the Competition, or any member of their households.

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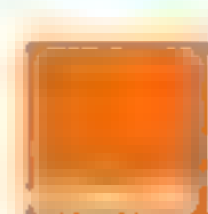


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PLANET OF THE ARTS



HERE'S A RUNDOWN OF THE EVENTS AND ART BLOGS THAT HAVE GOT US IN A STIR THIS MONTH. IF YOU'VE GOT A STORY OR EVENT THAT SHOULD BE FEATURED HERE, SEND US THE DETAILS: PLANET@IMAGINEFX.COM. CHEERS!

Beren

Beren Neale, Staff Writer

SHELLY WAN
Illustrator | US

1 We know Shelly for her modern, colourful take on traditional Chinese art, but her blog shows there are more sides to the artist. Currently she's focusing on traditional portraits. shellywan.blogspot.com

CRIS DE LARA
Illustrator | Canada

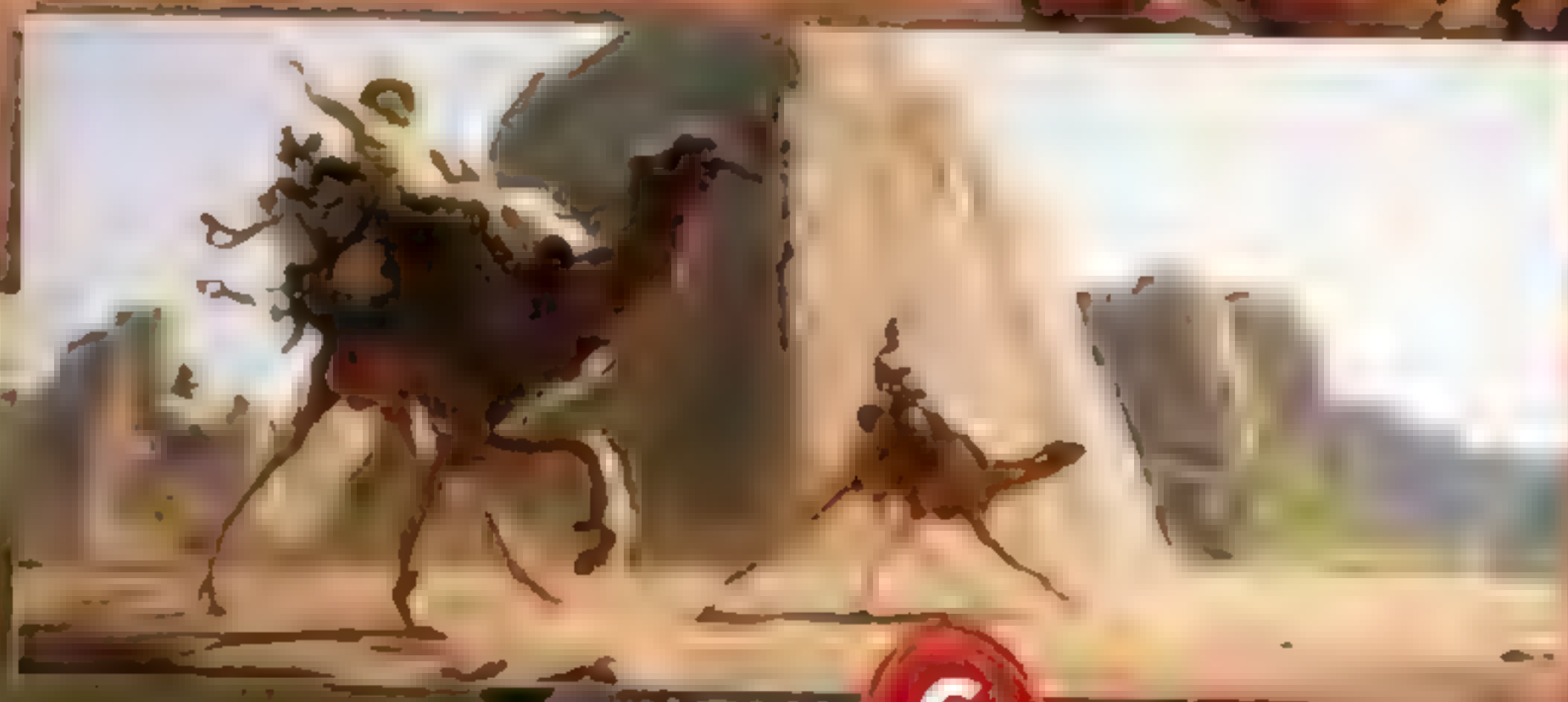
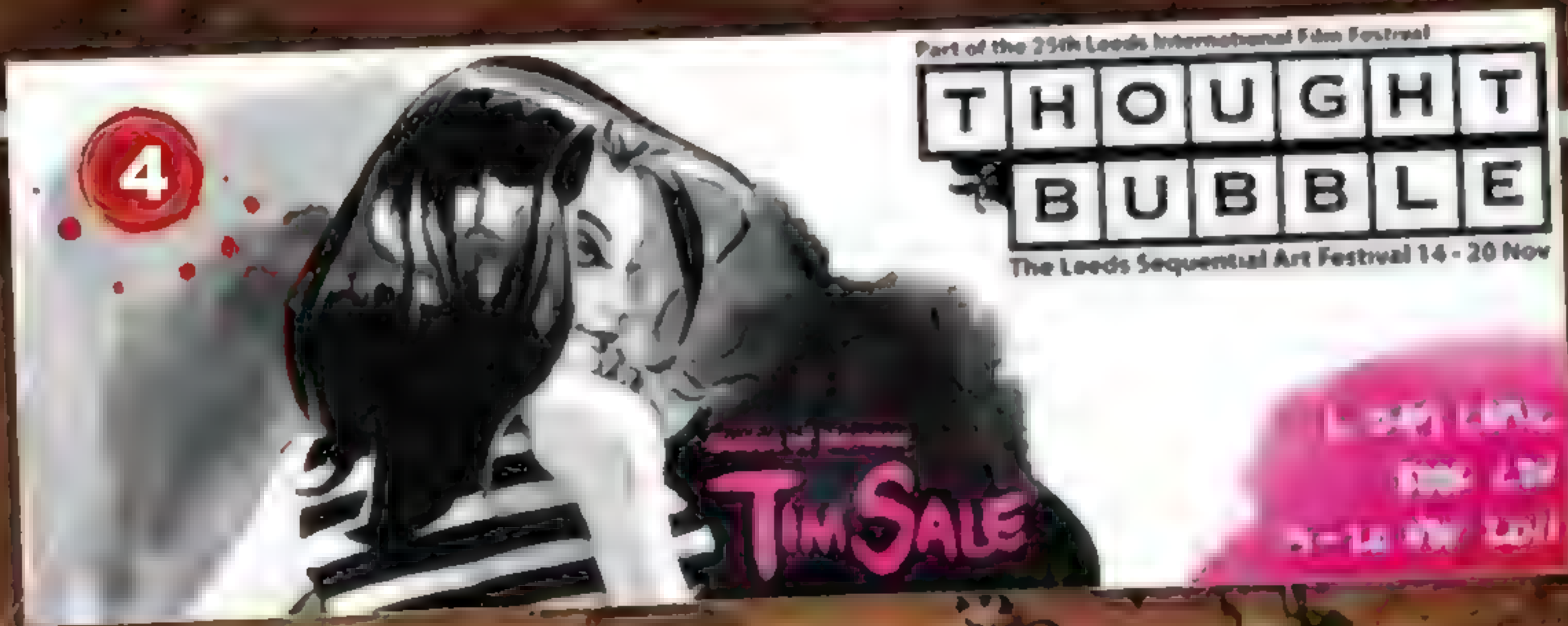
2 Cris recently announced she was going to stop pin up art, but after a campaign by her fans she's said she'll keep on creating the art that they love. Fantastic decision Cris! crisdelarastudio.blogspot.com

ECHO CHERNIK
Illustrator | US

3 As well as being inspired by the Art Nouveau movement, Echo's vibrant images also recall the pin up greats, all with a wonderfully rich Japanese influence. echo-x.com

THOUGHT BUBBLE
19 20 November | England

4 The Leeds sequential arts convention is back, with a lineup including Adam Hughes, Kate Brown and John Watson, as well as Thought Bubble's great Comics Forum. thoughtbubblefestival.com



BJÖRN WIRTZ

Illustrator | Germany

5 Björn's 2D gallery is full of vast, atmospheric environments. But there's so much more to the artist's range, as seen in his 3D, sketchbook, animation and photo galleries.
derwolphertinger.de

THOMAS SIMPSON

Concept artist | New Zealand

6 We fell for Thomas's art when he displayed it in FXPosé, issue 59. Searching through his site is a treat, with personal works, commercial pieces and sketches all present.
artoftomsimpson.com

SKETCH JAM

Get involved in online sketch sessions from Illustration Master Class alumni



DrawnToday

LOCATION:

WHEN:

WEB:



Butterfly Woman sketch, created in January 2010 by Corina St Martin.



Christina Hess sketched Underdog for a jam on a wildlife theme in April last year.



This sketch by Mark Harchar came out of a jam on life drawing, from December 2010.



Here's Marc Scheff's Forest Royalty digital sketch from May 2011.



Tara Larsen Chang created this Maid a Milking sample sketch in April 2010.



Allen Douglas sketched Merlin and Vivien at the start of the year.

FANTASY SCI-FI DIGITAL ART

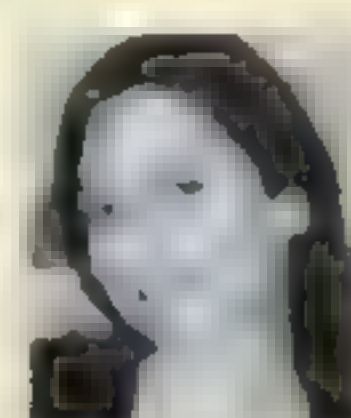
ImagineFX Forum

Winners

Image of the month

Who's a pretty boy? Inspired by the famous Monty Python sketch, this month's forum challenge winner started out in greyscale to great effect

Leigh decided not to take a detailed, planned approach with this work, instead sketching out a rough idea quickly.



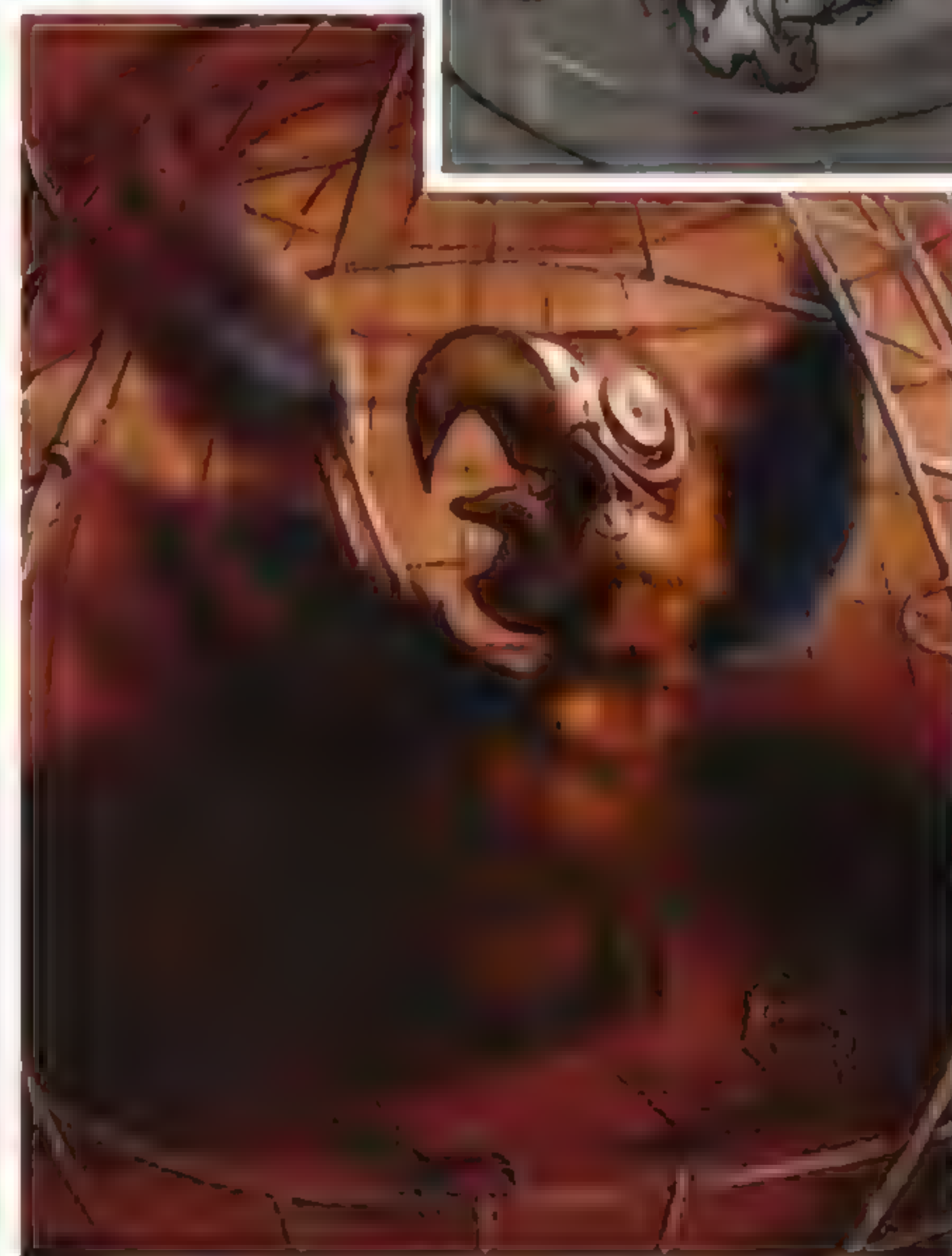
Leigh's parrot came squawking to life in front of her eyes as soon as she saw the challenge title. "After some rough lines were in place I laid down some greyscale tones to get the atmosphere," she recalls, "and then added sepia hued colours later to get a creepy vintage look."

With this quick explosion of character, Leigh had time to add the detail at a slower pace. Although working in greyscale isn't her usual method, it saved correcting the composition later and wasting time as all the foundations were worked out. "The ribs poking through, the finger and the fallen claw add an extra sinister edge," says Leigh.

MYFX TITLE: Dead Parrot Sketch

WINNER: Lunar (Leigh Sparks)

GALLERY: imaginefx.com/luna_sparks



IMAGINEFX GIFT



"Great job, especially with the composition and the perspective. Everything looks just right. Nice details overall and the parrot's pose seems like he/she's in action." *Valdar (Veli Pyykkö)*

Join in!
www.imaginefx.com/myfx



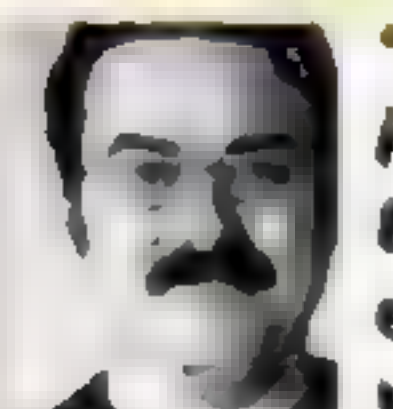
MYFX TITLE: The Graeae
WINNER: Smolin (Nick Avallone)
GALLERY: imaginefx.com/smolin



"As a life long fan of Greek mythology, I was very excited when I saw this challenge. I wasn't a big fan of the monstrous Graeae in the recent *Clash of the Titans* remake, so I kept my design pretty traditional. I chose to focus on personality and mood instead, and hint at how these crones might relate to each other not as monsters, but as people."



MYFX TITLE: Fairy Dust
WINNER: Cano (Antonio Rodríguez Cano)
GALLERY: imaginefx.com/cano



"I was very busy when I took part in this challenge, so I had to make the painting speedily. And that's exactly what I liked the most: to work fast and loose. And of course, the subject was pure fun."



MYFX TITLE: In a Land Far, Far Away
WINNER: Lith (Ashley Walters)
GALLERY: imaginefx.com/lith



"As the lucky picker of this theme, I wanted to really depict fantasy creations at their best, and as we all know you just can't have fantasy art without featuring dragons, elves, knights, swords and distant lands. I wanted to capture an epic scale to take your breath away, putting the viewer up high in the air, and right in the middle of the exciting scene."

Letters

YOUR FEEDBACK & OPINIONS



Contact the editor, Claire Howlett, on claire@imaginefx.com or write to ImagineFX, Future Publishing, 30 Monmouth Street, Bath, BA1 2BW, UK



Follow us on twitter: www.twitter.com/imaginefx



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Learning from the best

ImagineFX is probably the best magazine on art that I've ever found or will ever find! I'm a senior at George Mason University, Washington DC, studying new media – a combination of animation and graphic design – but I was self-taught until my second year at university. ImagineFX has taught me so much about different styles, programs and even how one comes about a job in the art field. Even though I've only been getting your magazine for five months now, I can already see the improvement it's brought about in my own artwork.

Have you ever done a section specifically on programs and artist's tools? A lot of people use Paint Tool SAI, and although I prefer Photoshop and Painter for my digital art, I sometimes wonder if SAI is worth it. I also know a lot of artists who want to go digital have many questions about tablets.

Elizabeth Biondi, via email

Claire replies We do try to feature a mix of software, and have recently put some Paint Tool SAI tips in our Artist Q&A section. We also, from time to time, feature an update of the best free software. And if you've not tried ArtRage, I recommend that you take a look. Thanks for your email, Elizabeth.

Time to rediscover yourself

Thank you to all the staff of ImagineFX. I'm Brazilian and recently moved to Ireland, where I had the chance to buy and have this magazine in my hands. Since then I've been greatly influenced by all the advice, tips, beautiful pictures and awesome workshops. Because of this I feel for the first time that I've found my style and my way of putting my imagination on paper... I mean screen!

I love the art of Andrew Jones and Jason Chan, along with other artists, and I've been flirting with manga. As a result, I've created this illustration (top right). I know it's not the best you've ever seen, but I feel I can do more. I can only say this because you showed me the way to improve my skills and believe more in myself, regardless of



Miguel was inspired by the art of Jason Chan and Andrew Jones.

style or technique. I hope that other readers may rediscover themselves too.

Miguel Filho, via email

Claire replies Thanks for showing us your work Miguel, I can see the influences there.

Hats off to Terryl

I'm a 17-year-old student at the High School for the Performing and Visual Arts in Houston, Texas. A year's subscription to ImagineFX, and a Bamboo tablet, made my birthday a blast this summer! Terryl Whitlatch's article was inspiring. Like her, I love to study and draw animals. Reading her article helped me overcome my artist's block. I'm now applying to Carnegie Mellon University's dual biological sciences and art degree. A big thanks to Imagine FX and Terryl, who's now one of my "art ancestors".

Allison, via email

Claire replies Hi Allison, I'm a big fan of Terryl, too. She returns this issue to discuss creating Star Wars creatures. Enjoy!

Can the DVD be on Zinio?

I recently bought my first ImagineFX issue digitally, through Zinio, and I was totally blown away with the amount of content. It's well worth my time and money, and I hope to subscribe. My only disappointment was not having access to the DVD that comes with each issue. I'd love to see a way to buy an issue digitally and still access the DVD content. But overall I enjoyed my first issue immensely and look forward to, hopefully, more time with this fine magazine.

Rudy Roberto, via email

Claire replies Hi Rudy, thanks for your kind words. The DVD content is currently only available with the print edition, but we're looking into providing this for the digital editions too. We'll keep you posted!



DID YOU MISS ISSUE 73?

We've still got a few copies, but you need to move fast! See page 55 for details on how to get hold of one.



Art student Allison found our article on the animal art of Terryl Whitlatch, in issue 72, particularly inspiring, and felt it gave her art career the kick-start it needed.



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Art bug bites a youngster

My introduction to game art was when I was eight years old and saw my cousins playing Warcraft 2. I immediately fell in love with the art of the characters and environments, and started pinning down all of it.

Nearing the end of school, I had to choose a career path. Although I had a burning passion to draw, the people I held in high regard told me there was no future in drawing comics in South Africa. So I went on to study graphic design and website design, all the while doodling in my spare time.

I kept on buying video game magazines and tried to keep up to date with new releases while drooling over the concept art. It was only in 2006 when I was looking through the magazines at a nearby reseller that I saw this beautifully printed magazine called ImagineFX.

I remember picking it up and being unable to put it back on the shelf. I had to buy it! Never had I seen a magazine like it, dedicated to artwork for games and movies.

It was issue two, filled with high-quality prints, tutorials, interviews and a lot of inspiration for someone wanting to enter the world of digital art. I got a tear in my eye revisiting that issue the other day, and looking at the latest issue and how it just got bigger, better and more epic!

Your magazine inspired me to keep pursuing my dream of becoming a professional illustrator. Even though my life has taken me down other paths, I'm determined more than ever to reach this goal. Thank you for giving back my heart the spark for creating fantasy art.

Heino Brand, via email

Claire replies Heino, what an inspiring letter! Thank you for writing in. A premium account on deviantART may just help you to get the exposure you need to become a pro artist. Good luck!

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Issue 1 February 2006



This is the digital version of the first – and very collectable – print edition of ImagineFX. Inside we dedicate our first-ever legends accolade to Frank Frazetta, while our workshop section covers creating a matte painting, colour theory, manga and photo references.

Issue 4 May 2006



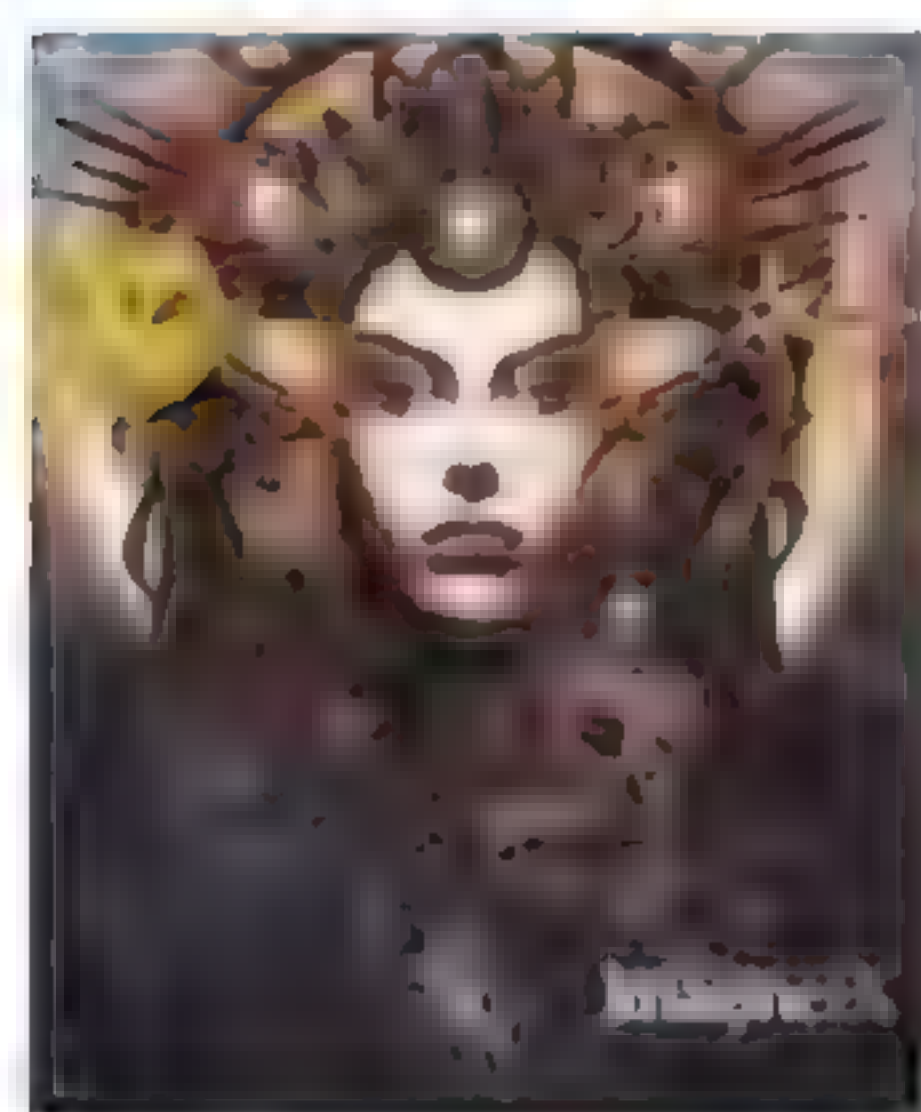
Twenty five tips to design better aliens, plus workshops from Marta Dahlig, cover artist Jason Chan and Gary Tonge show how to paint abstract images, gothic portraits and speed-paint a landscape. We also talk with Brom, Mike Corriero and Thierry Doizon.

Issue 43 May 2009



We love Pepper! Stanley Lau tells us about the genesis of our cover star, Chester Ocampo paints a magical manga character, while Marta Dahlig shares her ten favourite Photoshop brushes. And we help one reader take their painting skills to the next level in Art Class.

Issue 50 December 2009



It's our 50th issue and to celebrate we created a list of the most inspirational fantasy and sci-fi artists alive today. Andrew Jones provided us with the cover, and we also talk to Craig Mullins and James Gurney shares his secrets. Plus District 9 concept art!

Issue 54 March 2010



Pin-ups! Adam Hughes gives his top ten tips on how to paint beautiful females, and we look at the history of the art form, including the unique work of Sorayama. Plus create ZBrush beasts, learn how to paint on the fly, and Painter and Photoshop go head-to-head.

Issue 72 August 2011



Pore over Bobby Chiu's marvellous cover workshop, then paint fur, scales, feathers and more with our creature special issue. Plus: Massive Black laid bare, Paul Gerrard talks about his Battle: Los Angeles art and Terry Whitlatch reveals the thinking behind her life-like fantasy beasts.

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Artists' opinions



"ImagineFX is the best published source of conceptual art information that I have ever seen. The magazine is a must-have investment for any aspiring concept artist who wants to take their skills to the next level."

Andrew Jones, concept artist



"ImagineFX is a unique resource for the science-fiction and fantasy community. It has invaluable tips and techniques for a range of software, and encourages aspiring artists to get their work in print and receive international exposure."

Jonny Duddle, freelance artist

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Artist Q&A

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The FANTASY & SCI-FI DIGITAL ART ImagineFX panel

Lauren K Cannon



Lauren is a freelance fantasy artist who specialises in the surreal. She lives in a small woodland village in New Jersey, US.

navate.com

Remko Troost



Born in Amsterdam, Remko is a senior concept artist and illustrator with several years experience in the film and video game industries.

remkotroost.com

Jonathan Standing



Jonathan is an English artist and illustrator. He's based near Toronto, Canada, and works for a developer in the video games industry.

jonathanstanding.com

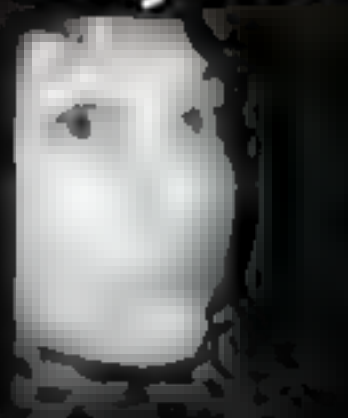
Paco Rico Torres



Paco is a freelance illustrator living in Spain. He's painted art for several card games, magazines, books and role playing games.

pacorico.blogspot.com

Brynn Metheney



Brynn was raised in the Mojave desert and moved to the Bay Area in 2006. Creature and animal illustrations are her forte.

brynnart.com

Mélanie Delon



Mélanie is a freelance fantasy illustrator. She works as a cover artist for several publishing houses, and on her personal artbook series.

melaniedelon.com

Manon



Manon is a freelance artist who specialises in fantasy, horror and portraiture. She enjoys painting drooling beasts and cute creatures.

artbymanon.com

Question

Do you have any tips for speed painting fantasy environments?

Brook Langella, US



Answer

Jonathan replies

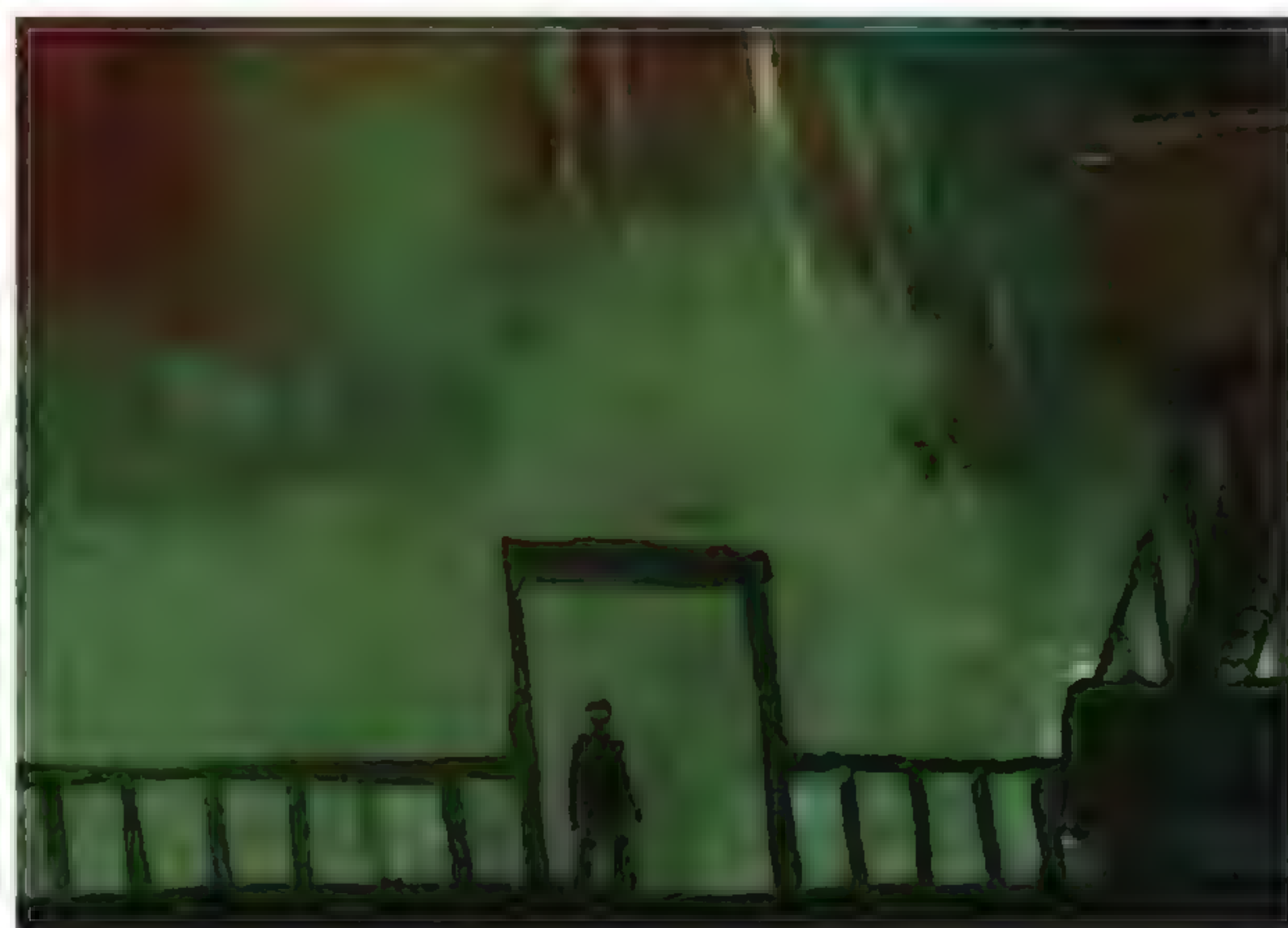


Speed painting is a key skill for artists working in concept design, thanks to the time it saves you. The same elements

that make a speed painting great are the elements that you'd want to have in a traditional painting, such as composition, design and lighting. The only difference is that instead of using individual brushstrokes to make shapes, you're using brushes that make the whole shape in one go.

I use two approaches in speed painting. One is to make custom brushes with primitive or complex shapes, depending on what type of information I want to lay in (detailed or simple being the two main choices). I make these custom brushes by either chopping up and altering pieces of photographs, or making shapes on a layer in Photoshop and then selecting them and turning them into brushes. The other technique I use is to grab photo textures or make flat drawings of the type of information I want for a big area. I then warp these using the Transform>Perspective tool to fit the shape that I need.

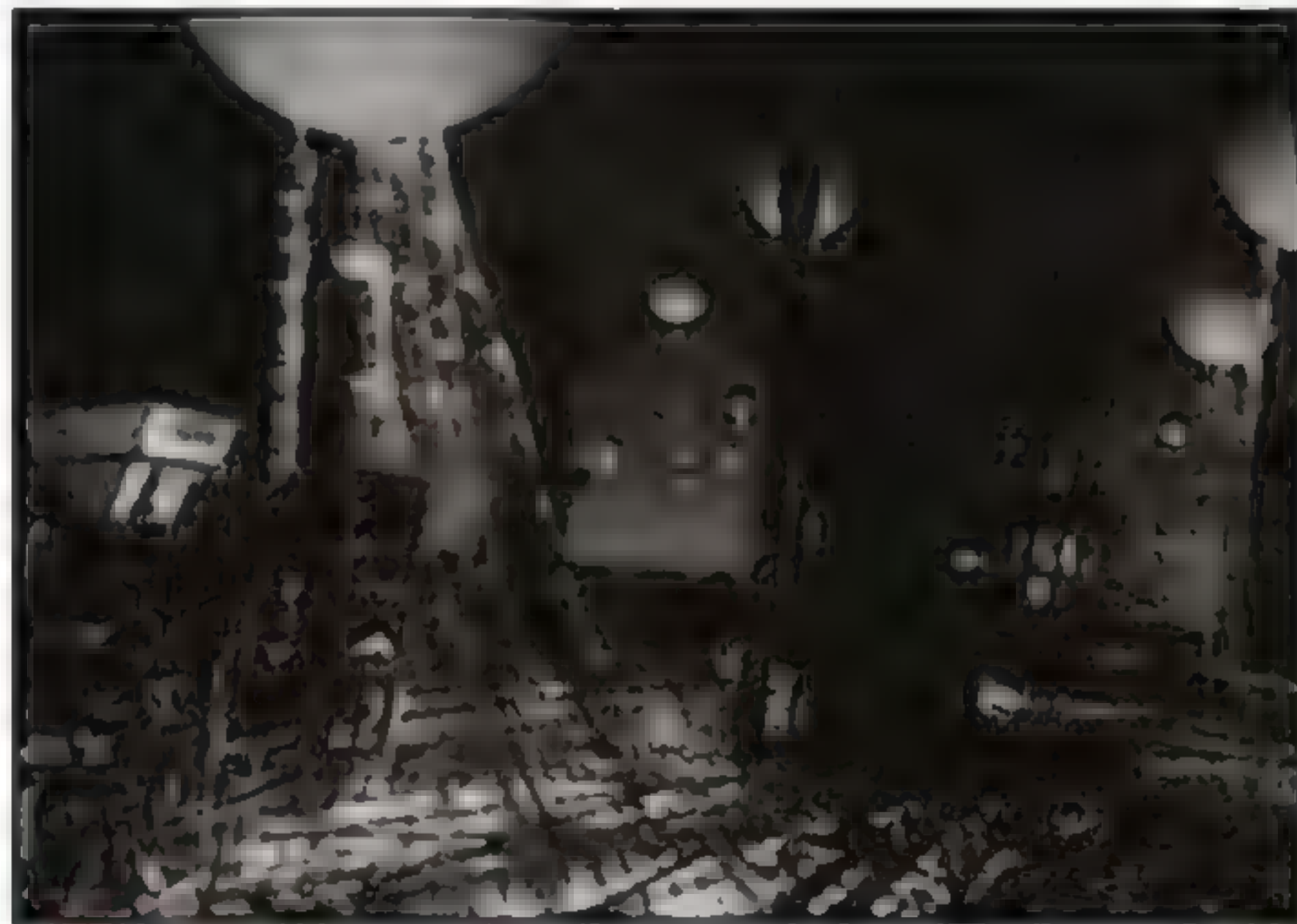
You can clearly see the use of basic shapes, flat textures and cloned information in this image, making it really fast to produce.



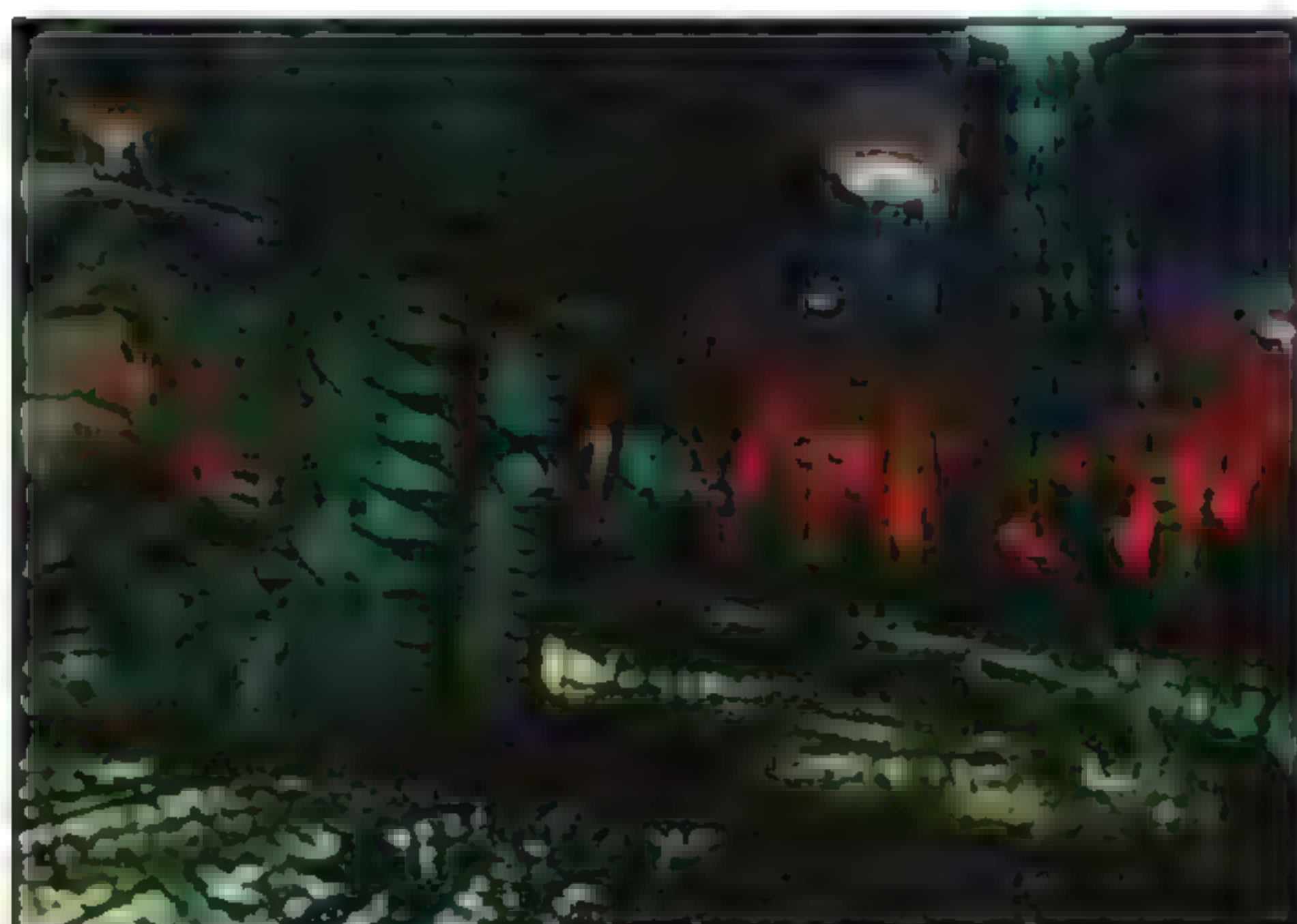
Some speed painters can sit down and simply find images in the random shapes that they make. I usually have to have some kind of a design or direction before beginning work, so for this image I wanted to make an industrial sci-fi landscape (not the most original, I know!). However, I thought that having floating fuel docks which look like big jellyfish might help to make it look less generic.

Big texture brushes help me make these banks of smoke. They're great for obscuring the area where the buildings meet the ground.

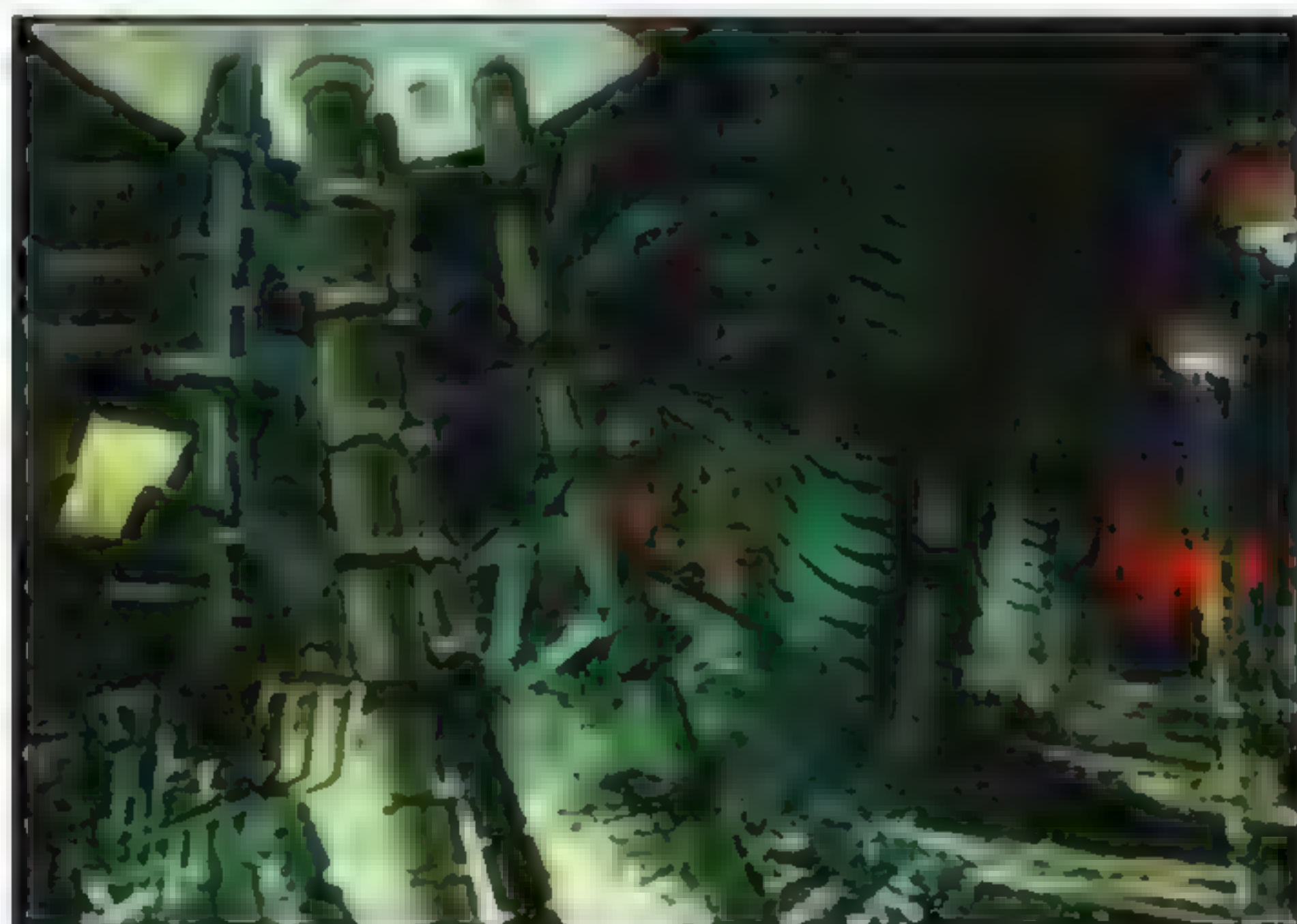
Step-by-step: Tips for painting at speed



- 1 I begin by establishing a composition. It's a landscape image that shows off the surface of an alien planet, so I try to make sure that I have some nice perspective lines in there vanishing away into the distance. I'm using handmade textures and photos of factory machinery to block in shapes and composition.



- 2 Using an Overlay layer I dump in a basic colour scheme. It's clunky at this stage, but I've established a nice bit of contrast between the red and purple of the sky and the livid yellow-green of the ground. I flip my paintings all of the time as I work on them, which is often the best way to see what needs attention.



- 3 Using repetitive shapes from custom brushes, I've finally started to make architecture that looks like there might be some rhyme or reason to it. The addition of the big building in the mid-foreground is clearly a step in the right direction, but my composition feels pinched, so I decide to open up the canvas a little more.

Question

How do I choose highlight and shadow colours when painting skin tones?

Marissa Jones, US



Don't oversimplify your skin colour palette. Shadows and highlights in skin look best when they're complex, and full of colour and saturation variation.

Answer

Lauren replies



Choosing highlight and shadow colours for a character's skin is a process that can fit pretty easily into a formula. The biggest secret is to use a range of colours, rather than just one that's a lighter or darker version of the mid-tone. Colour variation is what makes skin look realistic.

Shadow colours are essentially darker and often more saturated versions of the mid-tone colours. However, I like to pick a few colours that are in the background of the image as well. If your background is light, place these supplemental colours in the same colour family, but make them darker and highly saturated. By mixing these background-based colours into the shadows of your skin tone, you'll create more colour variation and also help tie the figure into the painting's scenery more naturally.

Highlights are more deceptive. Many people use lighter versions of the mid-tone, but this gives skin a plastic look. My solution is to use a range of low saturation pastel tones, with warm and cool colours, gently brushed over the mid-tones with low opacity. If you're careful not to overpower the rest of the skin tone, then applying the highlights this way gives the skin that natural, translucent effect.



My shadow tones are brown and red, with some greens pulled from the background. A range of pastel colours serve as highlighters.

Artist's secret

HIGHLIGHTS ARE COLOURS

A common mistake is to use a bright white colour as a highlight all over the skin. This makes skin look overly shiny, flat and harsh. Keep your highlights as pastel colours rather than white, and blend them in gently.

Question

How do I paint glowing, magical tattoos?

Phil Tuffet, England



Make sure that the skin of the character is affected by the light of the magical tattoos.

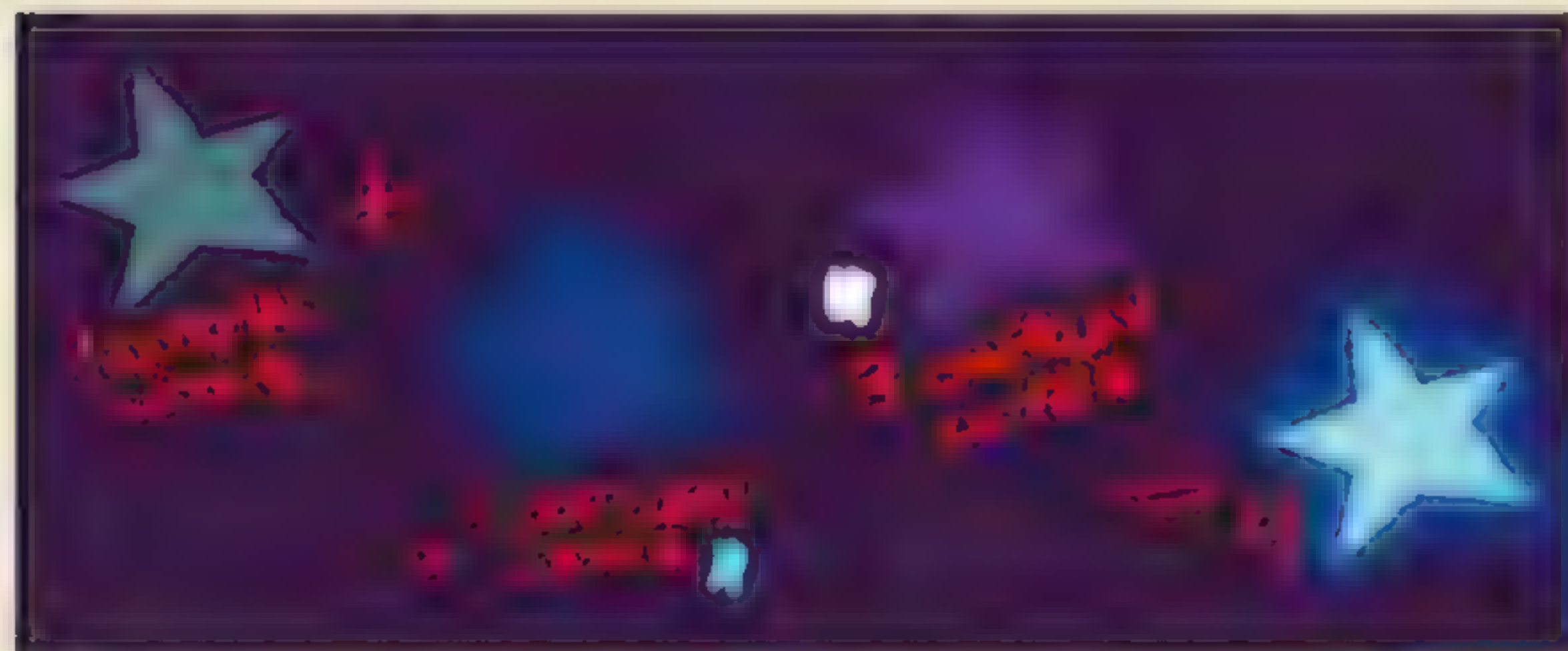
Answer

Paco replies



A magical glowing tattoo is just light after all. It projects light over the surfaces and casts shadows, so you have to paint it just like any other light source.

To achieve a glowing effect you can use Soft Light and Overlay mode layers. First paint the tattoo with a pale colour – do it in a separate layer, because you may have to make it darker later on. Now paint over it in a Soft Light layer with the colour you want for the light of the tattoo, then blur it. Create a new Overlay layer and paint with a light colour (not pure white) and blur it again while adjusting the opacity and the colours. If your tattoo is hidden by clothing, make it less bright and use a Color layer so that it's affected by the colour of the clothes.



Here's the basic glow effect. I encourage you to experiment with different layer modes to achieve an effect that matches your needs.

Question

Have you got any tips for colouring a black and white image?

Lori Kotler, Germany



If you switch your colour picker to HSB (hue, saturation and brightness), try manipulating the saturation and the brightness for different effects in Overlay layers.

Answer

Jonathan replies



I'm a big fan of SketchBook Pro and ArtRage for drawing and painting, but when it comes to colouring a black and white

image, it's hard to beat the toolset that Photoshop offers. I usually make a quick colour thumbnail on top of a line drawing using a Multiply layer, just to establish local colour. I'll save a copy of it for later reference, then desaturate it and use it as a Multiply layer over the drawing, giving the big shapes their native tones. I then take my time rendering the image as a greyscale, before thinking about colour again.

Once I'm happy with the black and white rendering I'll use my old flat Color layer as an overlay, to see what it looks like. It's hard to ensure that the tones and colours match each other, so some massaging is necessary



Flat colours on top of line drawings help you pick a palette for a design and can be used to quickly establish your basic values.

when you decide to go back into colour. Color layers can be great, but I really like the flexibility of Overlay. By using the brightness as well as the saturation of colours in the layer, you can tweak values on the fly as well as add colour.

Question

How do I create and use textures as a background canvas for painting on?

Brian Row, England

Answer

Lauren replies



Most of my custom texture brushes are pulled from photographic texture sources.

Tree bark, rocks and cracked or stained stone are all great sources. Once you have your photo, take it into Photoshop and convert it to greyscale. Then choose a portion of the photo, cut it out and paint on top a bit if you need to tone down some areas and bring others out. Hit Edit>Define brush to see how the texture works. Some people like to make brushes that work well on the Scatter preset, but I prefer to stamp my textures in and work from there.



Simple textured backgrounds are a great way to showcase paintings. The effect is easy to achieve digitally with a combination of photo texture and hand painting.

Question

How do I ramp up the magical atmosphere in my faerie art?

Thomas Fabry, US

Answer

Mélanie replies

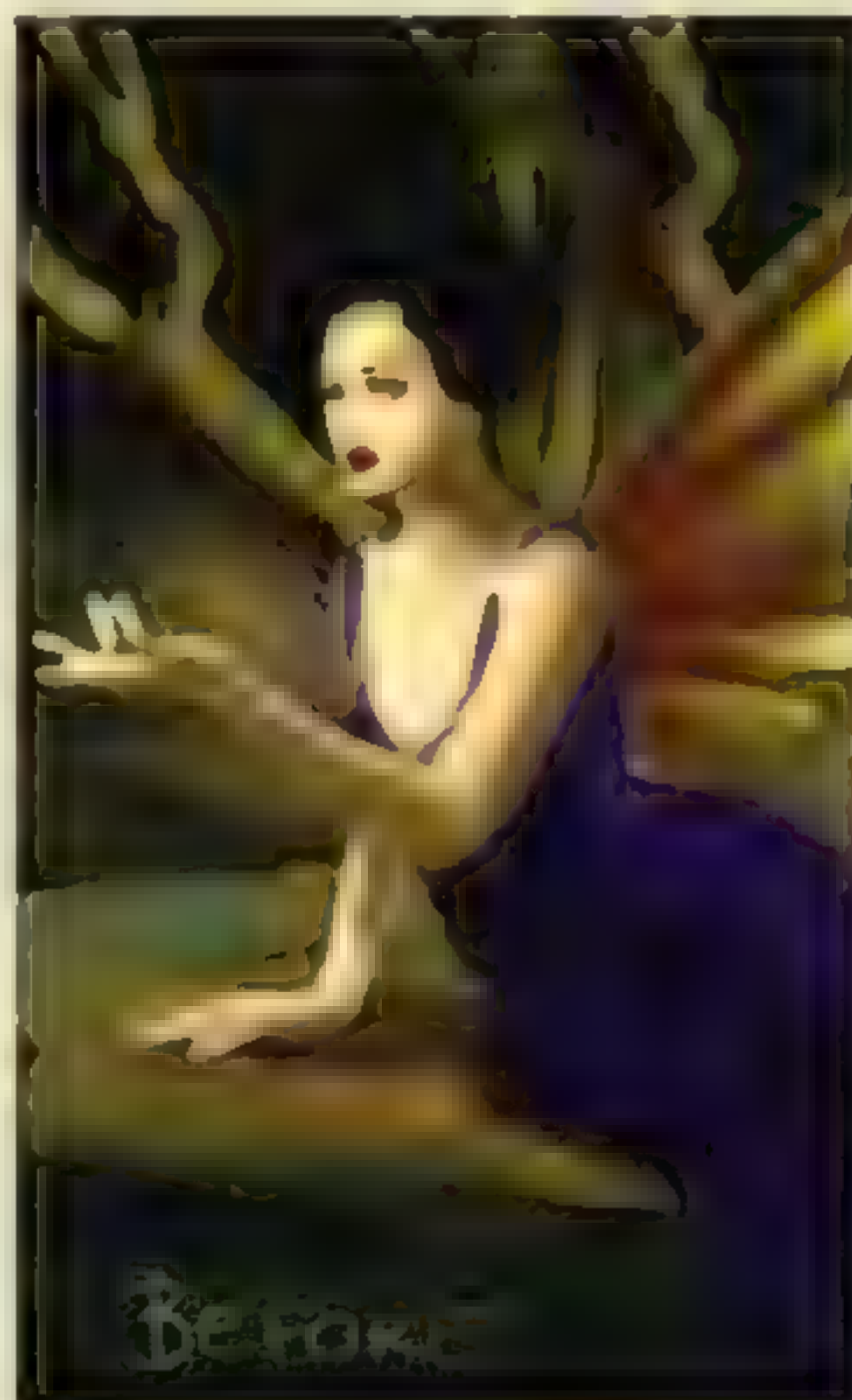


The best way to achieve this goal is to work up this particular point on a sketch before starting on the shading details. This will enable you to experiment with different effects without either ruining or having to repaint the entire image.

So before anything else I choose my colour scheme. Knowing that it's for a fantastical scene, I can get away with choosing unusual colours. It's a quick way to introduce a first touch of magic, and I add bright tones to the faerie's wings, for example.

Once I have my character finalised and the main details completed, I usually think about the light, which will be crucial for creating a magical atmosphere. I paint light that's emitted from her hand or wings. This

See how a simple glowing light can bring more magic touch to an image. Try overlaying layers of light for an interesting colour effect.



mysterious glow will work much better in the piece than a flat basic light.

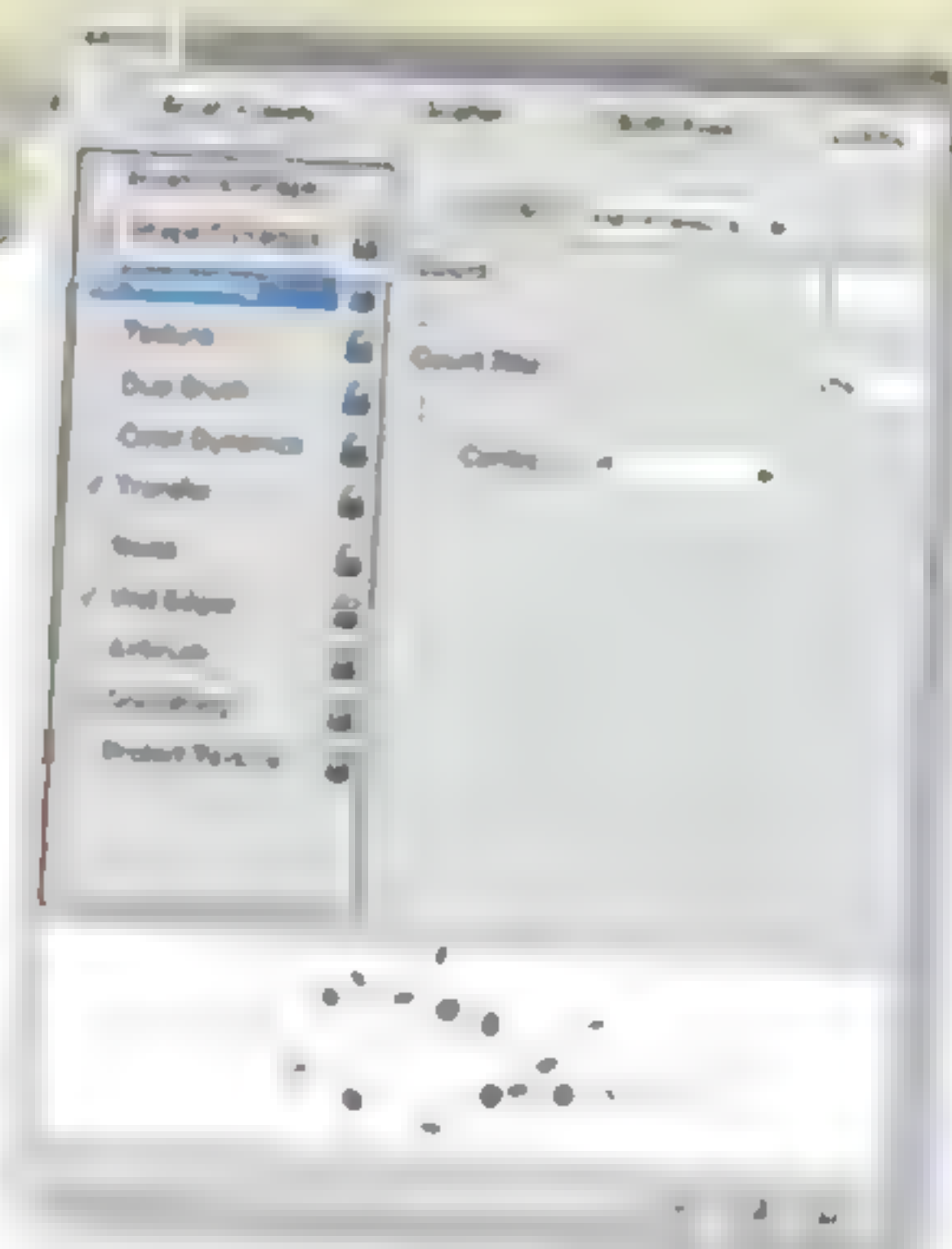
I also add a second layer of light with a slightly different colour than the first one and set the layer mode to either Color Dodge or Soft Light. I then paint some glitter around the main light. I also add some on to her hair, with the intention of introducing more details later on.



Artist's secret

THE GLITTER BRUSH

This brush is useful for quickly creating glitter effects instead of painting them one at a time. It can also be used for painting stars or to add texture to an element. I can produce interesting results by combining the settings with the Color Dynamics option.



Step-by-step: Get the most from your custom textures



- 1 First paint in your general background colours, then stamp on the texture brush on a new layer so you can edit or rotate it easily. Consider the visual rhythm of how the background will work with your subject. A background texture is still a composition, so don't make it too busy.



- 2 I don't like my textures to be overbearing or repetitious; lowering the opacity of the texture layer softens it up. I take a Soft Round brush and paint over different areas. This can be as quick or time consuming as you like, depending on the quality of your original textures.



- 3 Sometimes I add a few extra "noise" textures on top at very low opacity to create a bit more detail, or import the image into Painter to give the background a more painterly feel. Photoshop's Overlay layer mode is another good way to get some fun, subtle colour punches.

Question

Can you explain how to blend colours expertly?

Beverley Sommers, Canada

Answer

Paco replies



In my opinion there's not a 'best way' to blend colours. Instead, different techniques will give you varying results that will suit a particular artwork, but not another. Why not spend time trying out these techniques and see which one works best for you.

The most common way is to use a brush with low Opacity. If you select a brush with the Opacity Jitter set to Pressure, the process becomes pretty easy.

If you want to blend colours in a smooth and polished way then use a soft-edged brush. You can also use the Gaussian Blur filter in Photoshop to erase all the brushstrokes, but be careful because the Gaussian Blur affects everything on a layer.

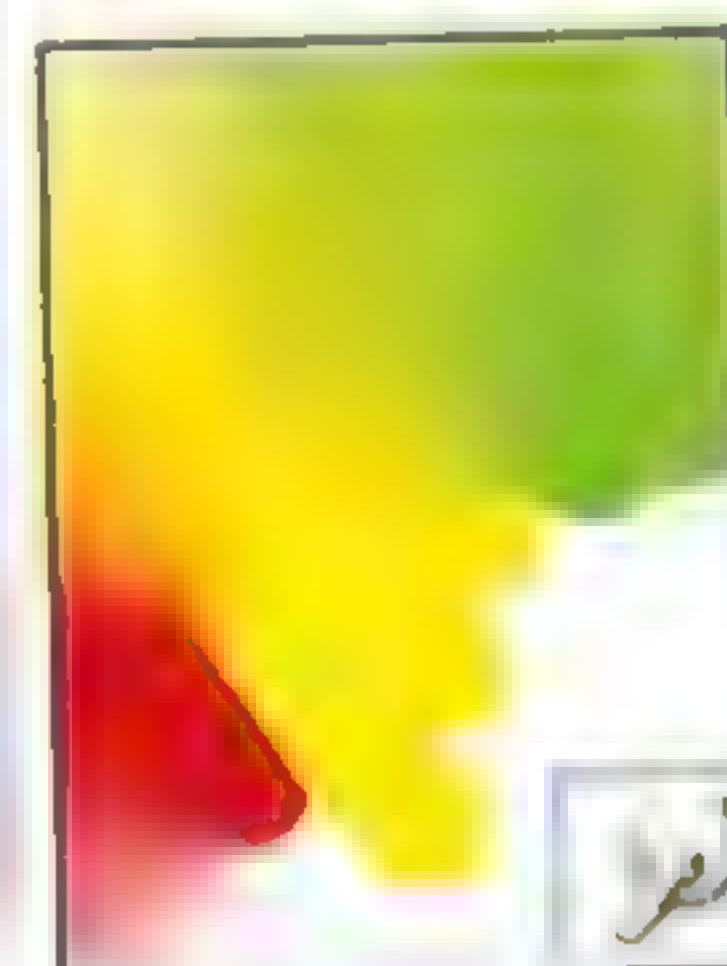
I've found that the tool works better if you use it just inside a selection.

Furthermore, there are some brushes in programs such as Painter and Paint Tool SAI that are able to blend colours as if they were real paint on a canvas. These brushes come in pretty handy if you want to either achieve a picture-book look or to quickly blend colours in a smooth manner.

However, the main problem with these Blender brushes is that sometimes they can be a bit tricky to use.

You can also use the Gradient tool to blend colours. It's pretty useful when you're painting geometric things, but it's not selective and so, again, you have to use it within a selected area.

To demonstrate how different blending techniques end up on the canvas, I've created this figure. I've blended the colours on various parts of the figure, depending on the effects and textures that I want to achieve.



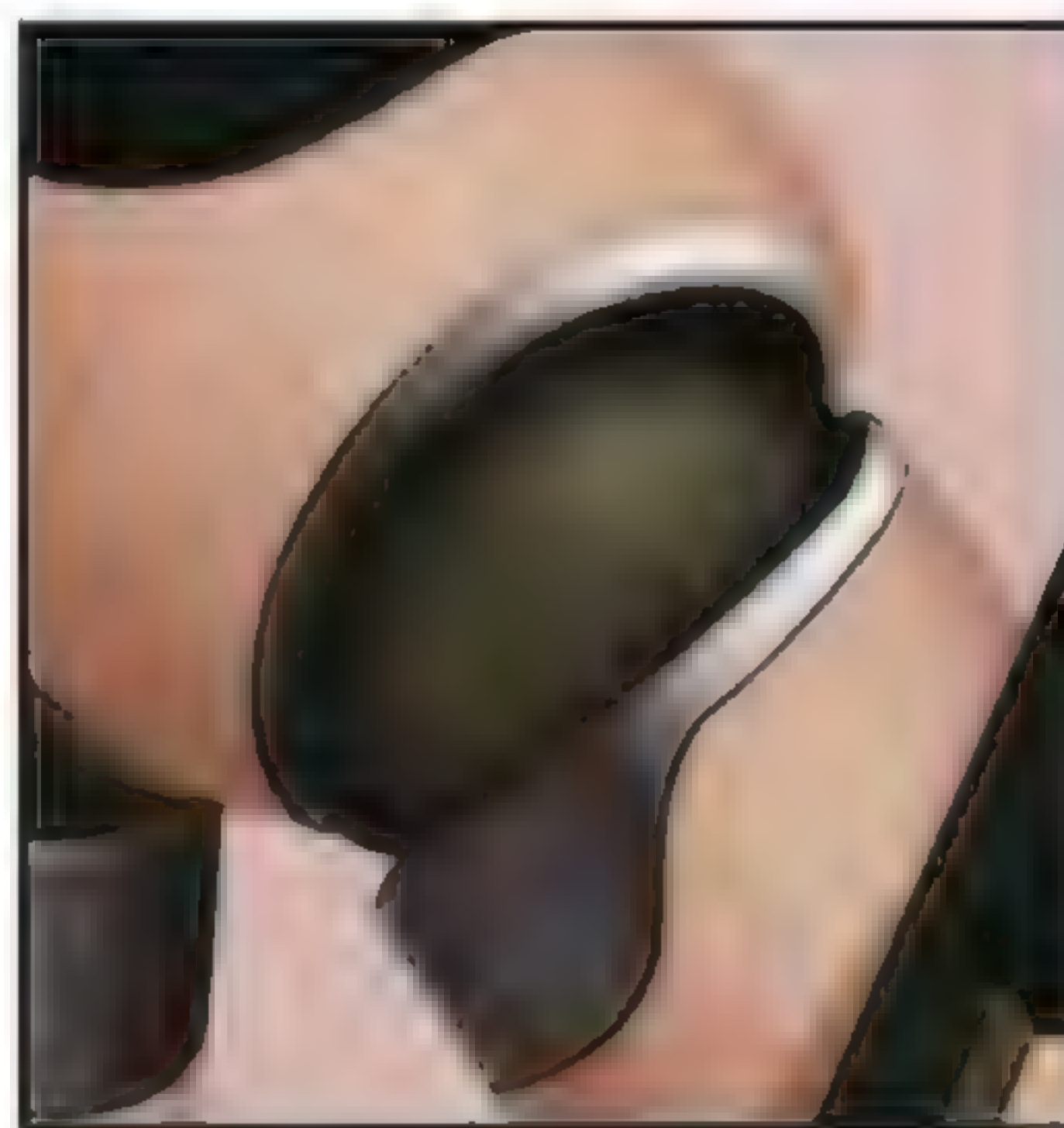
Artist's secret

BLENDER BRUSH IN PHOTOSHOP
You can create a brush similar to the Blenders in Painter, Photoshop 5 or SAI in older versions of Photoshop by using the smudge tool with the scatter option turned on. It doesn't produce the same results, but it comes close.

Step-by-step: Four different ways to blend colours



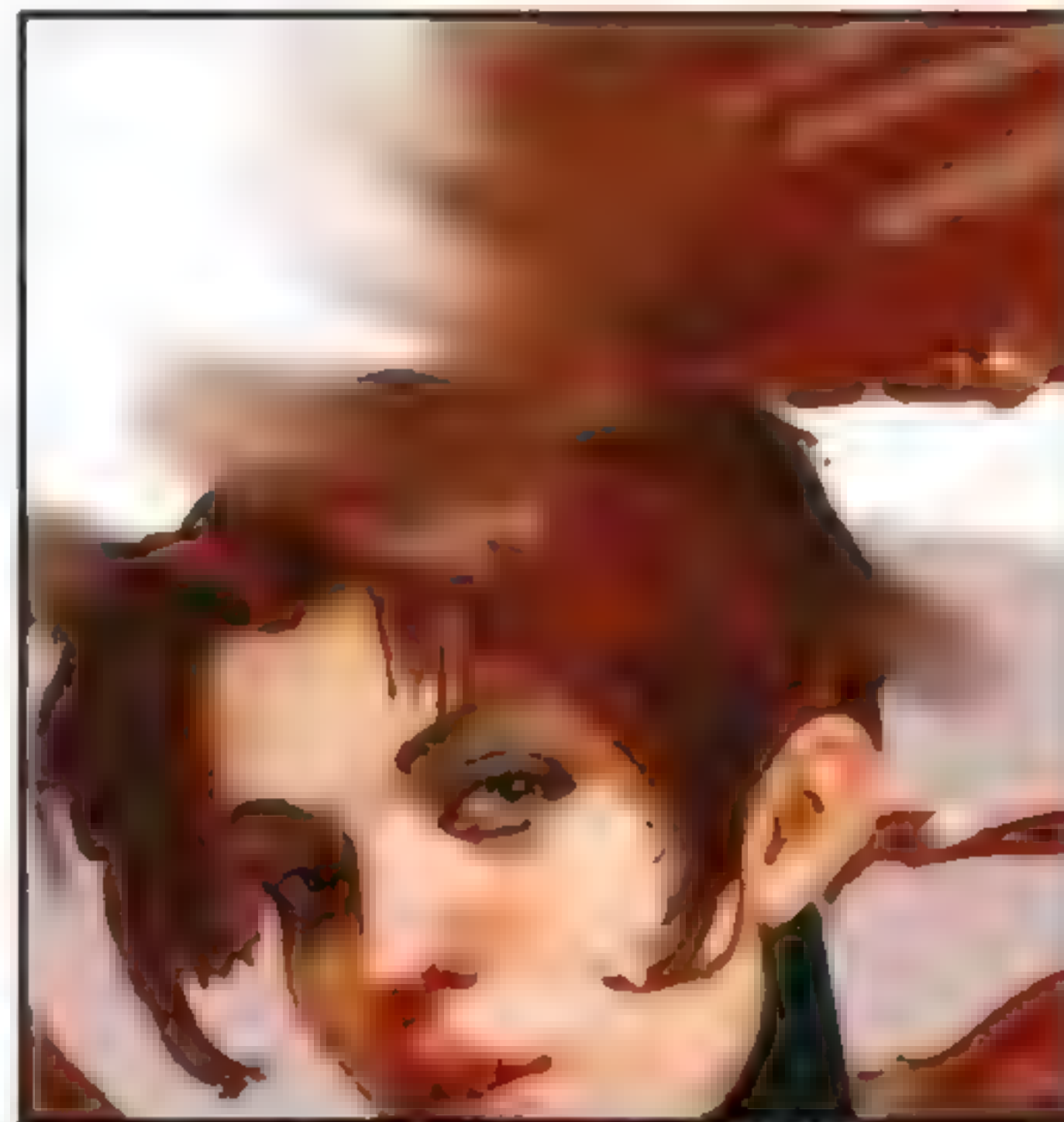
- 1 To blend the colours in the face, I use a brush with the Opacity jitter set to Pressure. This works better if you don't have the Size Jitter set to Pressure simultaneously. I use a very soft brush because I want to achieve a soft look to her visage. When painting the character's T-shirt I follow the same process, but with a harder brush to produce a different texture.



- 2 In contrast to the character's face I want the body to look as polished as possible, so I paint all the shadows inside a selection to preserve the edges of the figure, and used the Gaussian Blur tool to erase all the brush strokes and blend the colours smoothly. Gaussian Blur can be useful, but if you use it carelessly your painting may end up looking puffy.



- 3 To blend the colours of the gun I begin by using selections, filling in each side of the gun with a base colour. Next I select each side separately and use the Gradient tool (which I set to go from Color to Transparent) to blend a lighter colour with the darker base colour. I've found that this is the easiest way to paint lights and shadows in a geometric object.



- 4 For the character's hair I want to create a loose, traditional look, so I use some Blender brushes in Sai Painting Tool to blend all the colours that I painted in Photoshop earlier. There's a range of Blender brushes and many different ways to customise them to achieve different looks. I recommend exploring all the possibilities and using the one that you prefer.

Question

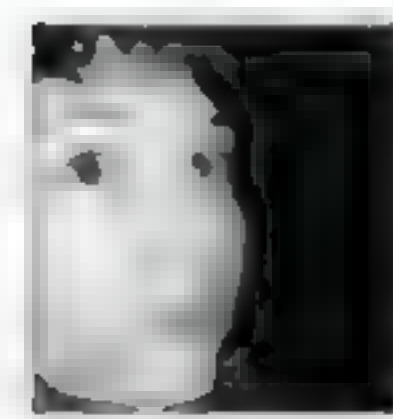
What's the easiest way to paint slimy alien skin?

Desmond le Sauge, England



Answer

Brynn replies



Painting slimy alien skin relies on two things: light and shadow. By rounding out your creature's form and then applying some key highlights on its body, you can give your alien creature a shiny, slimy look.

Looking at photo reference of slimy animals such as frogs, newts, slugs and worms can help you observe the type of light patterns that come into play to make the skin look slick and wet. Usually, it's a good idea to lay in your colour and skin patterning first. Add in any texture and markings that the creature might have. After that you should lay in

your shadows, using them to define a light source. Adding in hard-edged shadows will help in keeping the figure easy to read, too. In my image here, I add in a 'shine' layer where I overlay brush strokes in a light purple colour to figure where my highlights would lay.

After I lay those in I apply small, white, hard-edged highlights to give the creature shine along the contours of its body. As a final touch, I add in hints of green to make it look as though the skin might be reflecting the environment, too.

Here you can see each layer and how they add to the effect: From left to right it's Color, shadow, 'shine' and then highlights.



Question

Have you got any advice for sketching with paint?

Shannon O'Brien, Ireland

Answer

Manon replies



A great tip when sketching with paint (in this instance we're talking about digital paint in Photoshop, naturally) is not to zoom in. Keep your image on the small side so that you don't get obsessed with detail: this will keep the painting loose and sketch-like. Forget about the small stuff – this is all about movement and light.

To start with you should have your reference up on the screen if you're using any. In this instance I use a photograph of a grey stallion I have in my files. My second tip is to never start on a blank white canvas. Pick a canvas colour, which is neutral and a midtone, and start your sketch with big brushes on a low opacity, picking out the lights and the darks and then gradually build up with smaller strokes over the top. Keep going and build up



layer after layer, trying not to obsess over little details. Keep it lovely and loose and flowing.

Finally, don't be afraid of mistakes and keep to checking your reference, but above all enjoy the process and learn from it. This is a great confidence-building exercise.

Question

I'm having trouble painting fluffy cloud formations – any tips?

Derek Loi, Singapore

Answer

Remko replies



I recommend observing clouds and take some photos to create a reference library. Paint some clouds from scratch using basic Soft and Hard Round brushes, which will enable you to understand their structure.

To make clouds look bulky and 'milky' I like to think of them as soap bubbles. Viewing them as bulky rounded shapes helps define a cloud's look. When painting clouds I reduce my flow to 60 per cent to generate a more sketchy feel in my brush. I then make circular movements as shown in

the outlines in my first picture. Often the cloud shapes are better defined on the upper part while in the lower part they become a little blurry as they approach the skyline.

Finally, on the right part of my second picture I use custom 'Cloud' brushes. These brushes can be found online quite easily or even better, you can create them yourself from photos or with the Clouds filter in Photoshop, for example.



I make half rounded movements to give the shape of my clouds a 'soap bubble' feeling. On the right I use custom 'Cloud' brushes that save me time and produce decent looking clouds.

Question

How can I separate my scanned line art from its background to add colour?

Jamie Ward, US



Knowing how to clean up your pencil sketches before colouring is a great skill to have.

Answer

Brynn replies

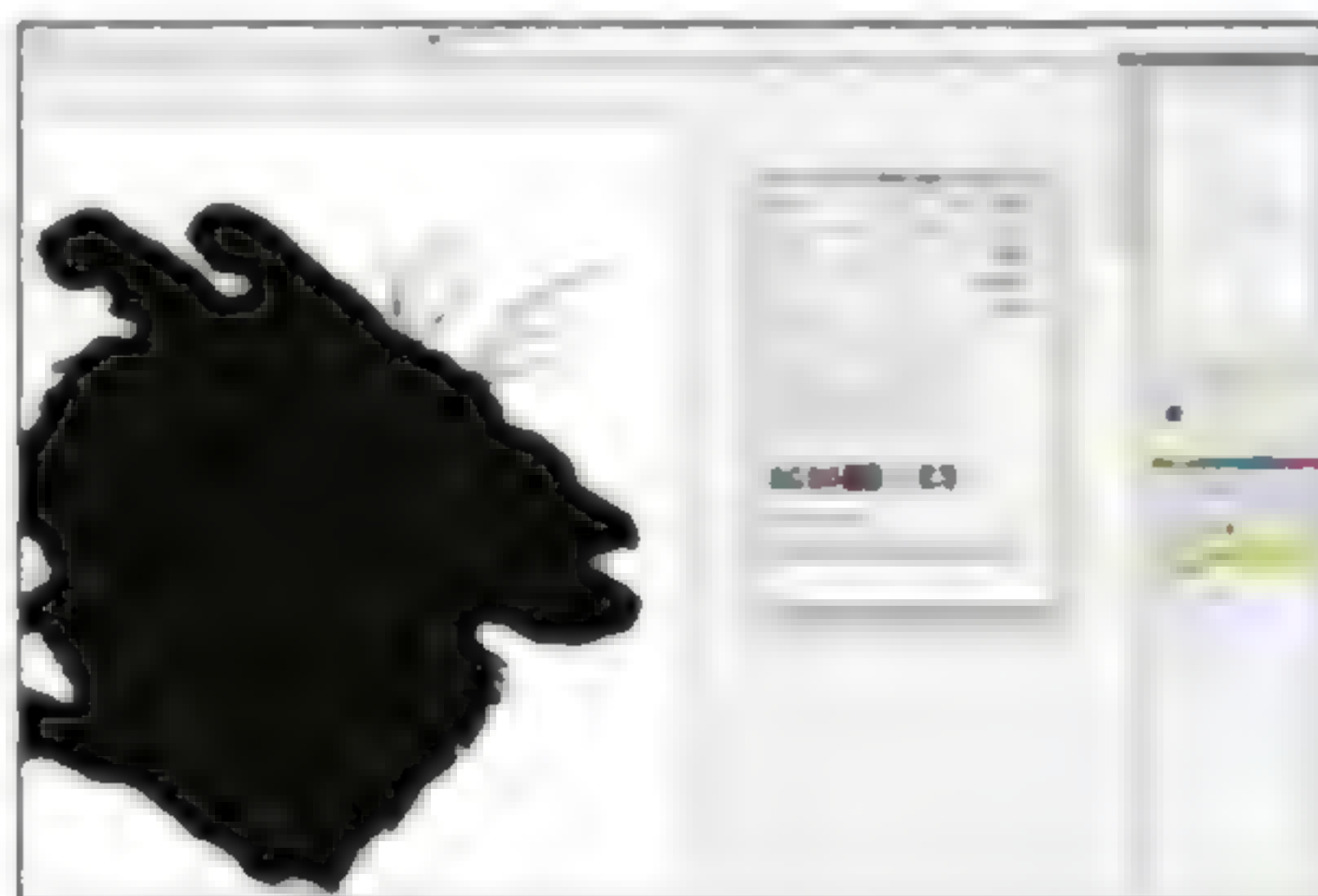


There are a few quick tricks you can employ to prepare your pencil drawing for colour. Here I've scanned in a pencil sketch I'd like to colour; I often desaturate the drawing to get rid of any weird colour reflections from the scanner. I make the pencil drawing its own layer and then add a layer underneath and fill it with white.

Next, I select the area around the sketch. I usually use the Magic Wand tool set to a tolerance of about 35. I clean up the edges using the Lasso tool and make sure my pencil art is selected the way I want it to be. After I've selected around my pencil drawing I then Refine Edges to obtain a softer look on the edges of my pencil drawing. I now delete the negative space around the drawing to get rid of the paper texture and anything else that the scanner

might have picked up. Adjusting the pencil drawing with the Levels channel will also help in cleaning up the pencil lines.

After that you can set your pencil layer to Multiply and apply colour underneath. I also employ the Ghost filter for my pencil work – you can find it by searching online for Flaming Pear Ghost Filter.



Here you can see my layer order, the Refined Edge tool and how I've selected the pencil sketch.



Artist's secret

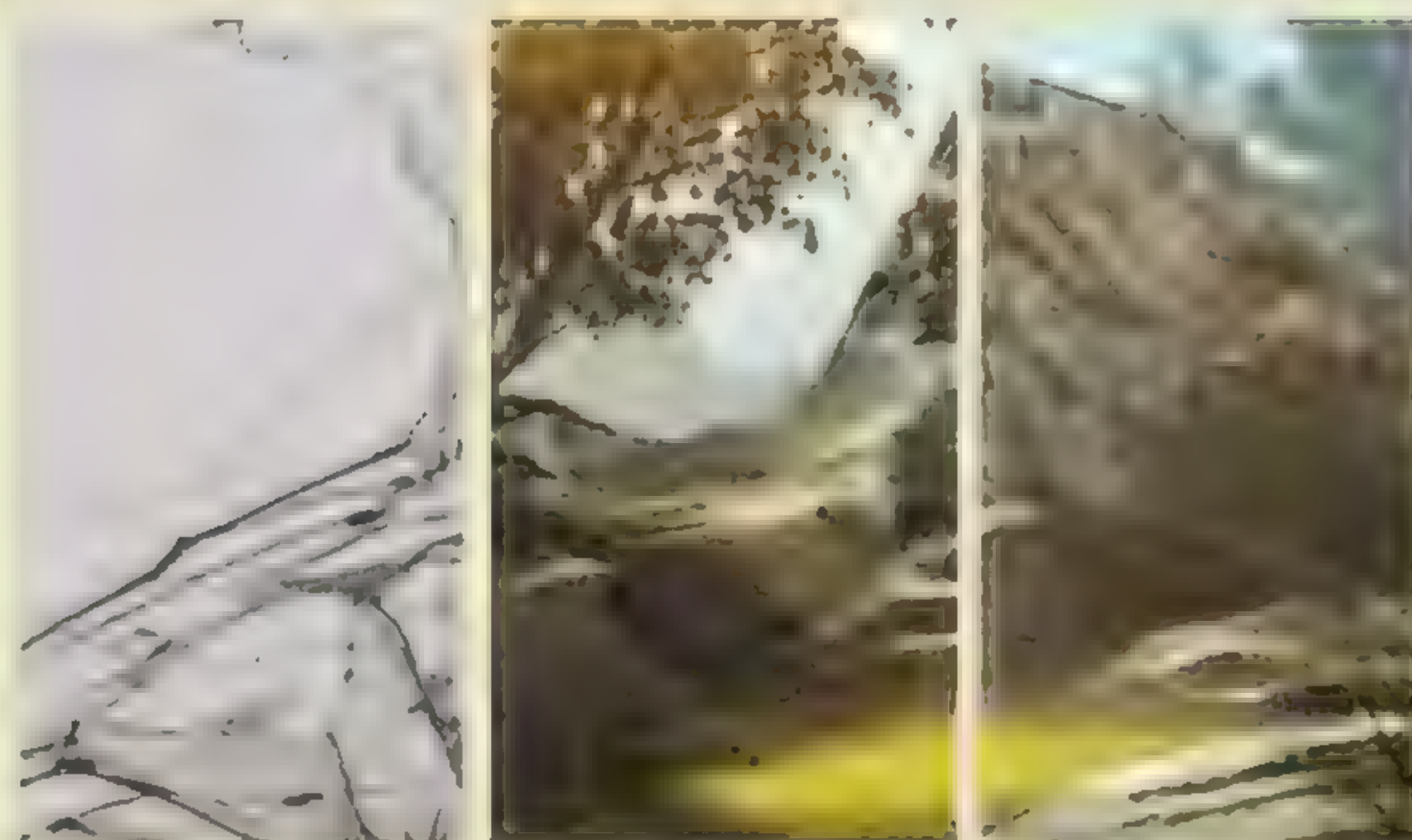
SAVE SELECTION

It's a good idea to save your selection after you've deleted the negative space around your pencil sketch. Click select>inverse, then save selection. You can always use it to lay down a quick colour fill under your pencil sketch later.

Question

What Photoshop brush is best suited for painting rocks?

Simon Brooker, Australia



I start by doing outlines to achieve the right shapes, as on the left, and then paint in the light and shadows using a Rectangular or Square basic brush with Opacity set to 100 per cent, Flow to 60 or 70 per cent and Pen Pressure turned On. Sometimes, as on the right hand side, I use custom rock brushes.

Answer

Remko replies

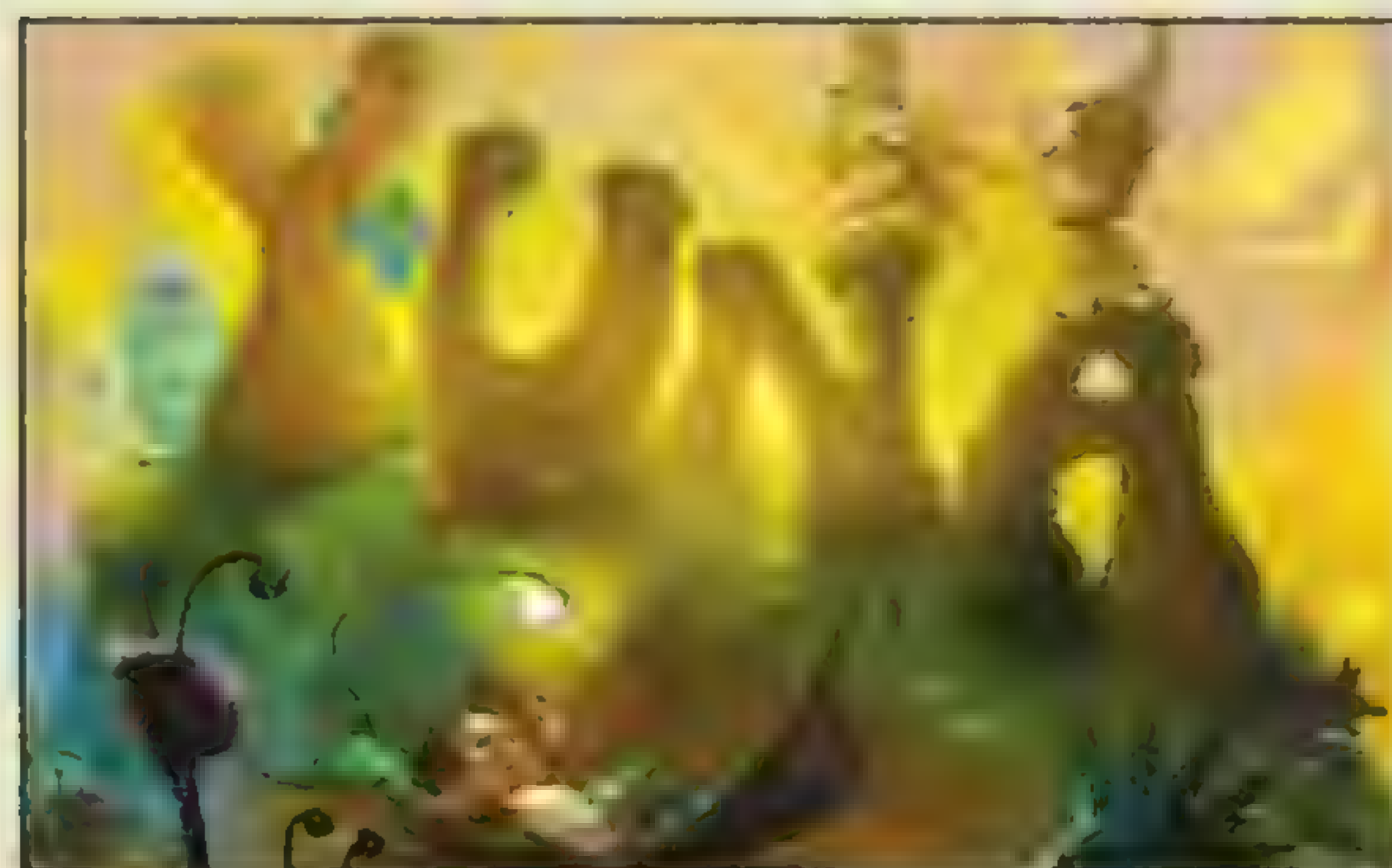


When painting rocks I sometimes start by sketching some quick outlines to define the shapes I have in mind, using a basic Rounded or Square brush in Photoshop. I don't consider any details at this stage and just roughly create the shapes. See the picture on the left.

When introducing more detail I paint rocks individually, as shown in the middle picture. Here I use a Rectangular basic brush with Opacity set to 100 per cent, Flow set to 70 per cent and Pen Pressure On. You could either use a texture in your brush to give your rocks a real-world look from the outset, or paint over them on a new layer set to Overlay or Multiply, using custom texture brushes to make your rocks look more dirty and irregular.

Don't forget to gather some photo references of rocks. Better still, go outside to see rocks in situ. This will give you a greater understanding of their appearance, their shapes and how light affects them. Notice how exposure to wind or water have sculpted them over time. The better you understand how a rock is formed, the easier your lines on the canvas will flow.

Finally, I sometimes create custom brushes from pictures or some of my older illustrations and then manipulate them with the Transform tool to achieve the right shape, as shown in my painting (above-right). To make this process work you must keep on painting over the image again with either Rectangular or Square basic brushes, like the basic Charcoal one in Photoshop, for example. Remember that you can use your custom brushes to erase shapes 'into' the painting you've created, to introduce interesting textures.



The possibilities of rock shapes are endless. Here I use rocks to write a name. With a thin basic Round brush set to five pixels wide I introduce natural looking details such as cracks and holes.

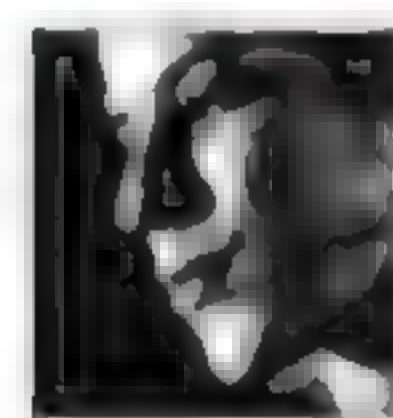
Question

How should I paint a crystal crown for my fantasy queen?

Sarah Robinson, England

Answer

Mélanie replies

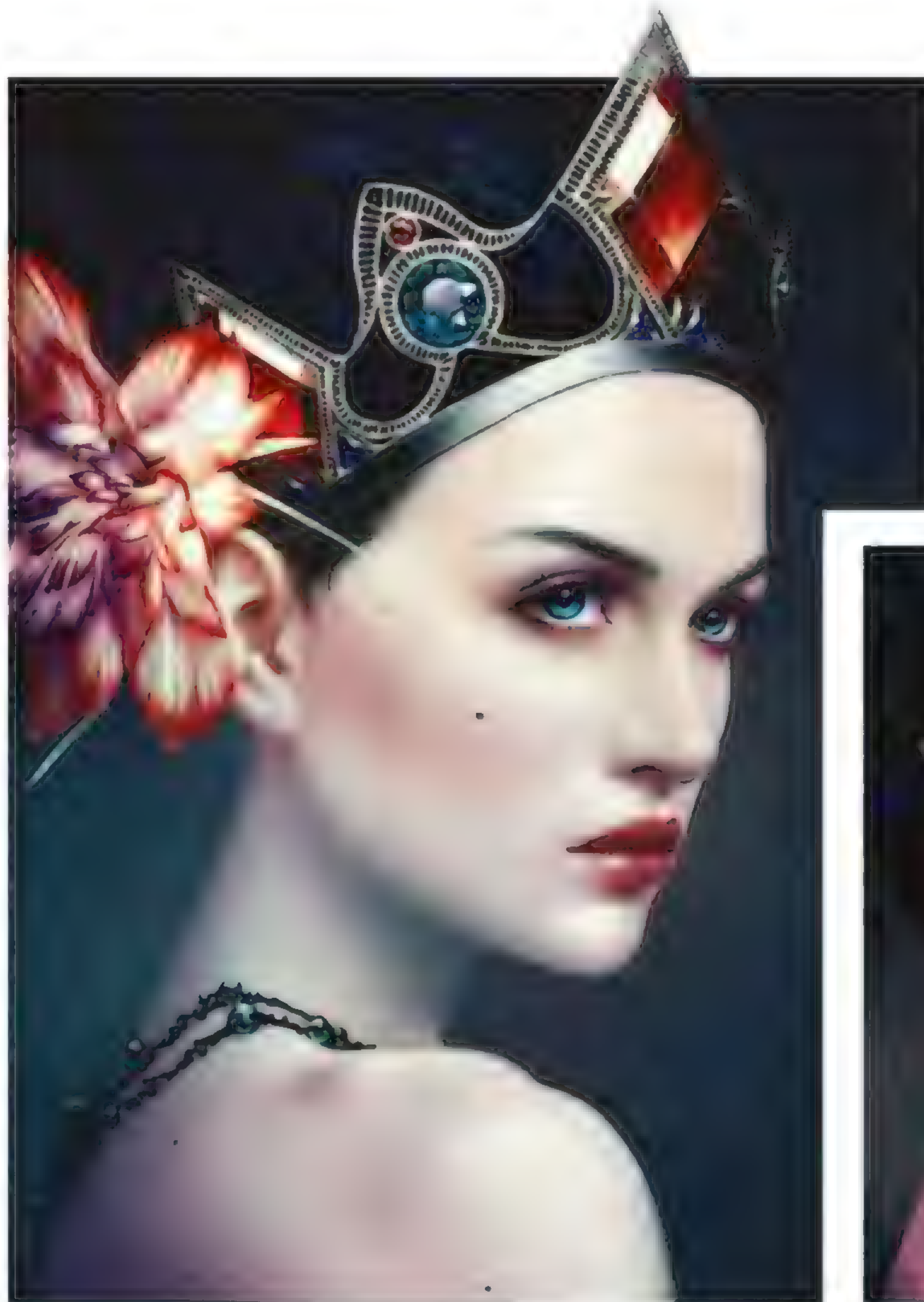


Painting a character's crystal crown is just a matter of finalising the design and shape of the headpiece. Once you've

done this step then the rest is pretty straightforward. Crystal can be any shape, so the important thing here is to consider any sharp edges and the number of facets, and then simply apply the colours following those lines. The possibilities are limitless and as long as you have clean facets the crystal will look great.

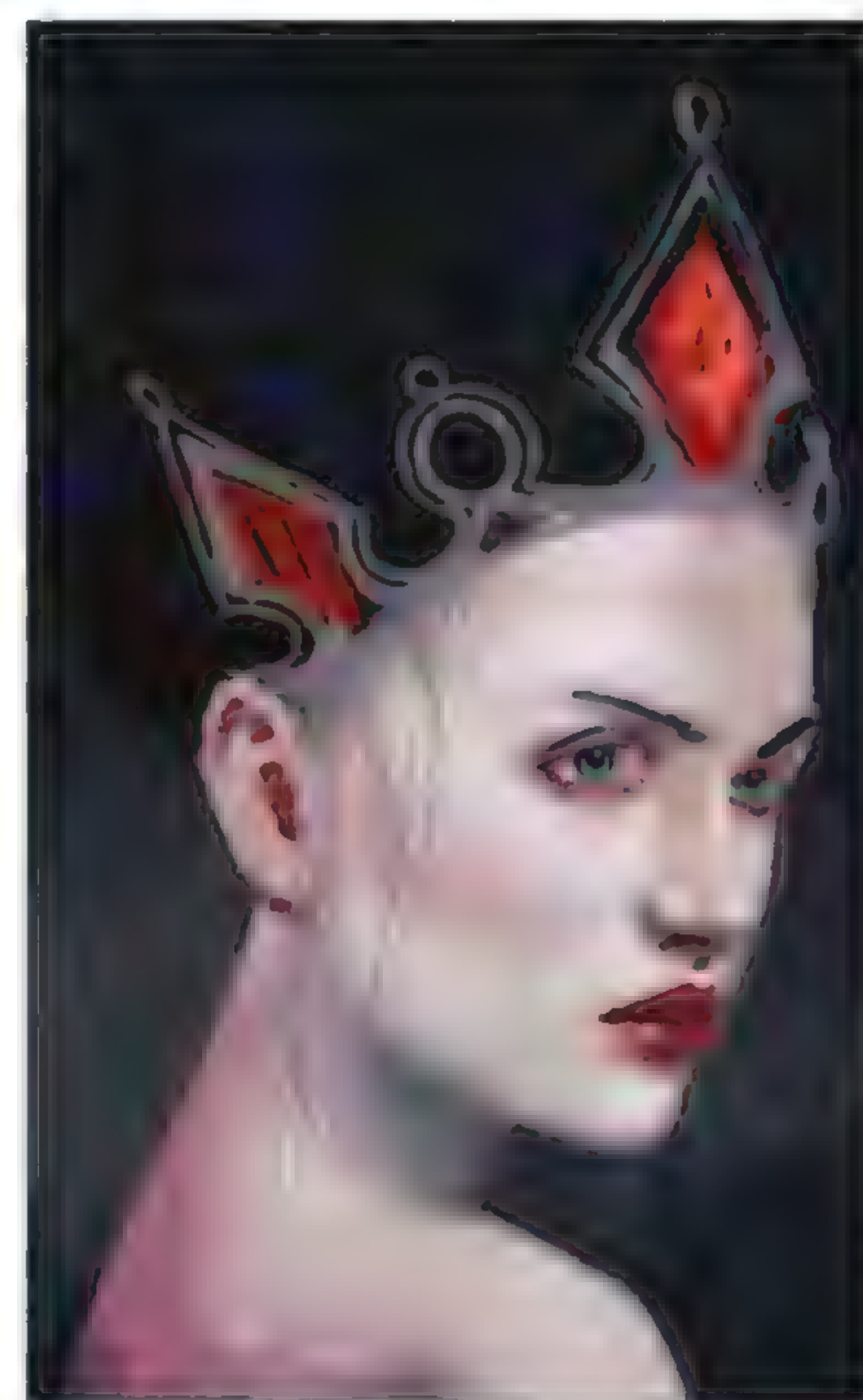
Another important point to remember is that the gemstones in the headpiece will reflect a lot of light, much the same way as the human eye, and so the primary light will be very strong and desaturated. The secondary light will be the same colour as the crystal, but be very bright and saturated because it's the reflection of the main light shining through the stone. I also remember to add some light on the facets around the main light source at a very low opacity, to increase the depth and the volume of the stone.

Finally, the more colour variations present, the more life-like the crystal will look. Crystal reflects light and all the colours of the spectrum, so for example if the gem is green then I'll go for some blue, violet or turquoise colour variations. I also often use different layer mode to create interesting coloured effects. It's exactly the same if you want to have your crystal translucent – just adjust the transparency and dots of light.



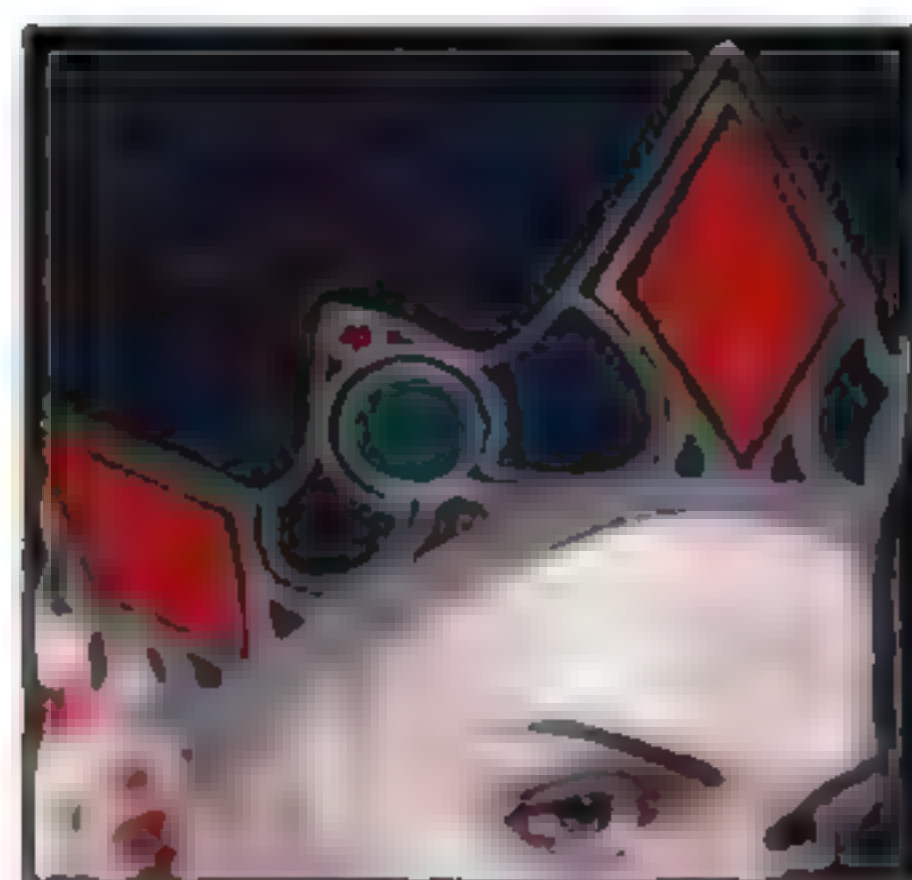
Unity in the image is important. Here I choose almost the same colour scheme for the crown and the character, otherwise it'll look disconnected and fake.

This is my very first sketch of the crystal crown. It's very rough because I just need to get an idea of the design.



Step-by-step: Painting light through a gemstone

- 1 After the quick sketch I start to refine the whole element and draw the base of the crystal stones. I always choose a midtone colour for the base – it'll be easier to work the light with this kind of tone. I



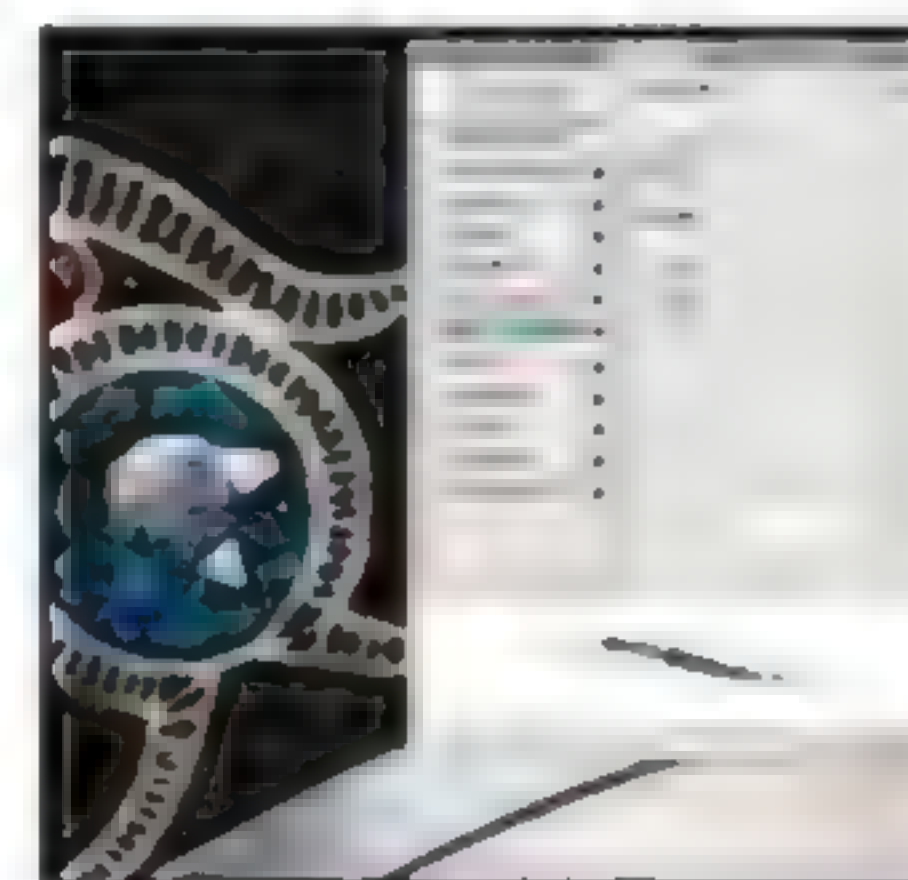
don't tackle the light at this stage because I need to finalise the design. I use a basic Round Edge brush because it's perfect for painting a clean base.

- 2 Moving on to the light, I sketch the shape of the stone and the facets. It's important to know where to put the light and shadows. The light source will be almost white and the reflective colour on



the opposite side will be a brightly saturated red. I add shadows between those colours, to increase the contrast and add more depth to the stone.

- 3 Now that the shape of the crystals in my crown is fixed, I just have to increase the contrast and clean up the lines. I add lots of little details, such as some dots of light here and there with



different colours. For this kind of step I overuse the Opacity Jitter brush setting, which is handy for introducing variations to the brush stroke.

Got a digital art problem? Is an image giving you art-ache? Our panel can help. Email your question to our experts at help@imaginefx.com or write to **Artist Q&A, ImagineFX, 30 Monmouth St, Bath, BA1 2BW, UK.**

STAR WARS

Ralph McQuarrie

the iconic artist has visualised many projects, but none have meant so much to so many as Star Wars...

Without Ralph McQuarrie there would be no Star Wars. In 1975 a young George Lucas was touting his idea for a space extravaganza around Hollywood. United Artists turned it down. Universal couldn't grasp the idea. Men in suits used to counting bottom lines failed to connect with a universe of a myriad boggle-eyed creatures, rebellious galactic princesses and space-knights wielding pseudo-religious doctrine. Lucas needed someone to visualise his ideas...

At the same time Ralph was fresh from California's Art Center College of Design and, after a stint at CBS creating paintings and animation for the Apollo moon landing, took a job with Hal Barwood and Matthew Robbins on a movie pitch called Galactic. "There were furry blue aliens with lights on their chests, robots that climbed up the wall [and] a big vehicle they explored this planet with" recalls Ralph. "I really enjoyed the work. I felt like I was where I should be as an artist with these illustrations."

ImagineFX
LEGEND



Images © Lucasfilm Ltd & TM. All rights reserved. Artwork by Ralph McQuarrie.

Although Galactic never reached the big screen, Hal and Matthew introduced Ralph to their friend George Lucas, who was struggling to get his intergalactic war film made. "It sounded like a neat idea, but I didn't expect to ever hear from him again," says Ralph, remembering his first, casual meeting with the filmmaker. But soon George was back and needed Ralph's help with one last pitch, to 20th Century Fox, to create paintings that would enable the executives to understand the scope of the film George had in mind. "While I was

working on these things, I thought, wouldn't it be great if some of these actually made it into the movie!"

MAKING MOVIES

While the pitch went smoothly – Star Wars was up and running – it was the result of three months' hard work. Ralph had been given reference material edited together by George, from which he would create his art. Then the film-maker would come by, indicate which he liked and those which needed changes.

LUKE ON HOTH

Ralph's skill at visualising key scenes in the Star Wars scripts cannot be understated. He helped bring a galaxy to life – and to a cinema near you.

Artist PROFILE

Ralph McQuarrie



Ralph always had an eye for industrial design but didn't particularly want to work in films. A chance meeting with George Lucas set that straight and the rest is history. Over his 30-year career Ralph has worked in film and TV, on projects for NASA, video games and advertising, as well as producing many personal paintings ralphmcquarrie.com

ImagineFX
LEGEND

“I picked up a bubble gum wrapper with Darth Vader on it. I knew then I was part of something very special.”



ENDOR SPEEDER CHASE

After *Return of the Jedi* was completed Ralph was asked to create a number of new paintings to add to a portfolio, this is why, says Ralph, some of the art from *Jedi* features strong likenesses of actors in the film.

Of course, Ralph also had an early draft of the script on his desk. "I was captivated by it," says the artist as he remembers the first time he read the script for *Star Wars*. "The day I got the script from George and Gary [Kurtz], I started sketching right away. I did some thumbnails of the ships flying around the planet being chased by rebel fighters. I think I had it all wrong in terms of what was finally filmed, but those were the first illustrations I did for *Star Wars*."

By the time filming began George had hired an art team to visualise his story. Although Ralph worked from home, rarely visiting the sets, his work on the pre-production designs influenced the whole film, including those artists who were hired. Like Ralph, new storyboard artist Joe Johnston and modeller Steve Gawley had a similar industrial design background. "While at Art Center, Syd Mead was one that we all looked up to," recalls Ralph.

Eventually even the script was waylaid as Ralph's imagination took hold, with George preferring to talk through ideas before writing them down. This creative approach led to many of the film's key designs, including Darth Vader, R2-D2 and the Sandcrawler. However, the most iconic design was the Death Star.

"At the time, I imagine many of my illustrations would have been considered 'out there,'" says Ralph. He explains how his design for the Death Star would have looked more like one of his favourite photo enlargers he uses for painting – focusing a gigantic laser cannon. "George liked the sphere, based on some science-fiction illustrations he had seen by John Berkey. I felt the sphere was such a comfortable form, but I have to say it worked well in the film."

TRADITIONAL SKILLS

Ralph retired before digital art took hold, yet his process is similar to many concept artists working today in Photoshop. He would start with a drawing the same size as he was going to paint, which for production paintings was 15x8.5 inches. Often Ralph would use his image enlarger to blow-up a thumbnail drawing, before refining the

DEFINING EVIL

One of cinema's most iconic villains had a very different look before filming began

Darth Vader went through many changes, beginning as an elegant Japanese inspired warrior dressed in silk garbs. Ralph changed the design, adding the now famous helmet and suit based on a line in the script that explained how Vader was cutting his way into the *Blockade Runner* from outside, in space. He'd need a helmet, argued Ralph. In his early paintings Vader was a ratty character, wiry and evil. It was only when modellers in the UK interpreted his paintings that Vader became the eight foot tall, imposing villain.

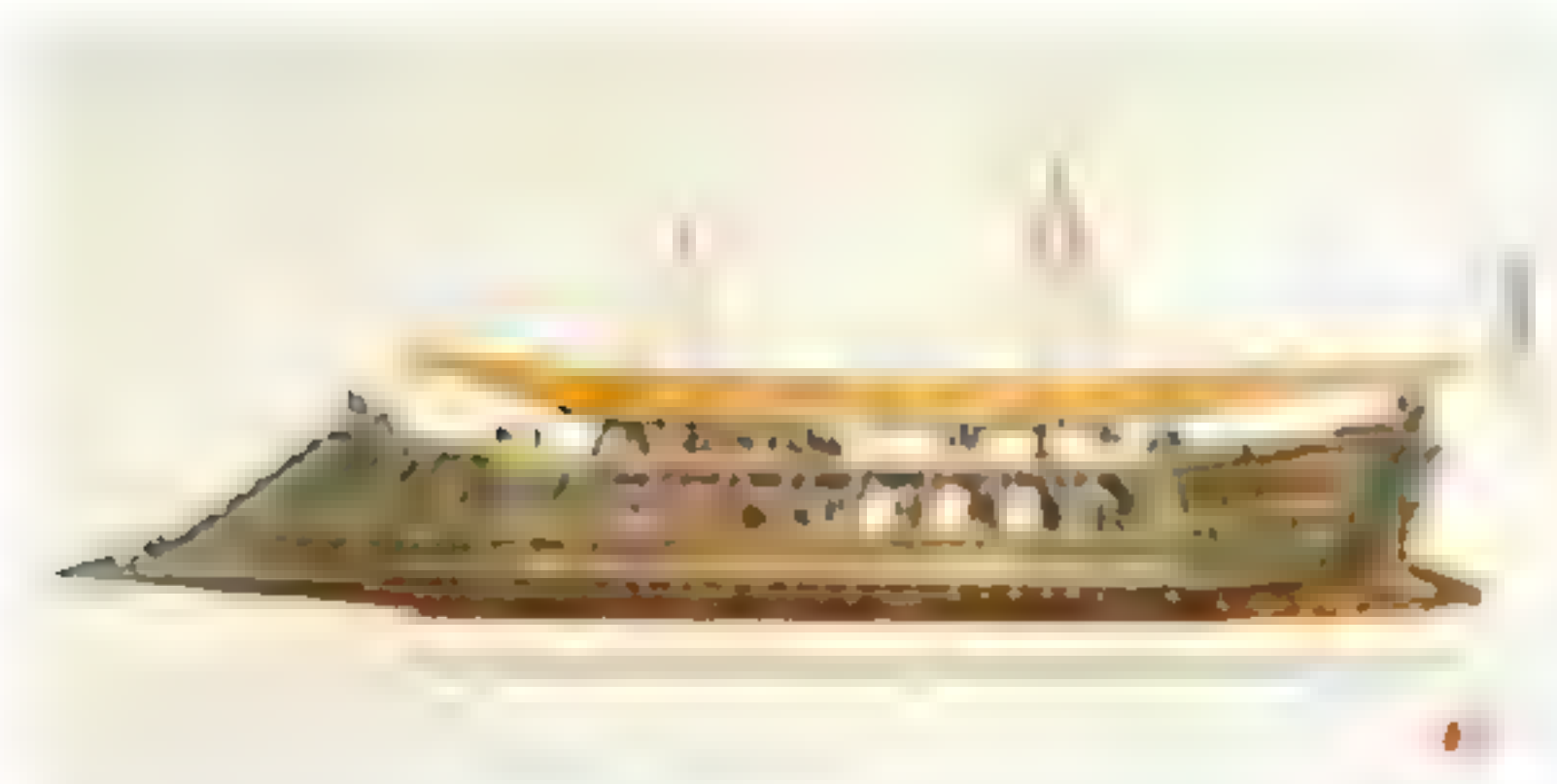
Ralph says he couldn't imagine at the time how iconic Vader would become, until the film had been on release for a few months. "I was walking down Hollywood Boulevard and a piece of paper came blowing up the street. I bent down to pick it up and it was a bubble gum wrapper with a picture of Darth Vader on it," says the artist. "I knew at that point I was part of something very special."

Vader was something special. The original concepts, the early Vader sketches, all showed the Sith Lord with a narrow chin and high, sharp cheekbones, set under a wide, brimmed hat. Ralph's Vader had impact and his vision of villains with skull shaped helmets permeated into the Stormtrooper designs – although, as with his Vader, practicality skewed the design as they were drawn to be pilots.



AT-AT ATTACK

Unlike *Star Wars*, when work on *Empire Strikes Back* began Ralph moved to England and spent time on set and at the studio. Ralph produced more artwork for *The Empire Strikes Back* than any of the other *Star Wars* movies. As with *A New Hope*, George would riff off Ralph's paintings, reworking the script to combine his designs into the story – such as the battle on Hoth.



DESTRUCTION OF JABBA'S SAIL BARGE

By the time *Return of the Jedi* came around, Ralph's designs were being converted to screen almost unchanged. One of the best examples is his design for Jabba's sail barge, which remained faithful to his sketches.



THE RANCOR PIT

Ralph spent less time working on *Return of the Jedi* than the previous two films, largely because many of his designs created for *Star Wars* were edited out of the *A New Hope* storyline and incorporated into *Jedi*.

sketch on tissue. "I might use several layers of tissue representing different levels in the painting," says Ralph. He'd tape off a piece of illustration board the size of the painting and put a coat of acrylic on it to get rid of the white. "I would then put my drawing down on the illustration board and trace down what I was going to paint. I'd paint my way from the background to the foreground, painting in silhouettes for foreground objects, and then trace down the details from original illustration into the silhouette. I'd paint in the details until I felt the piece was finished."

Ralph would regularly need to refine his paintings as filming and production developed. While he painted concepts for the X-wing and TIE fighter craft, the likes of

FROM BOARD TO SCREEN

Not all of Ralph's concepts made it to screen as he intended...

Many of Ralph's Star Wars paintings were used as inspiration while never making it to the screen in their exact form. The Tusken Raiders are one such design. Ralph points out how the Sand People of Tatooine looked different conceptually to those characters up on screen. The characters featured a similar gauze and metal mask to his designs, but they were more bug-eyed and cartoonish. Ralph puts this down to modelling techniques of the time, resulting in caricatures of his designs, making the eyes tubular and projected.



TUSKEN RAIDERS

Once Ralph knew that he needed to paint nomadic desert dwellers, he fashioned a mask that would protect the Sand People from dust storms.



“At the time, I imagine that many of my illustrations would have been considered ‘out there’...”

Joe Johnston and Colin Cantwell would take them on and refine them at the modelling stage. Likewise, some of Ralph's most popular designs came about by sheer luck. Like many of us, Ralph had a tendency to doodle in meetings. As George led a meeting about Empire Strikes Back, Ralph etched out a helmet design in his notes. “When we were done, George looked at it and said we should use that for a bounty hunter,” Ralph says, explaining how Boba Fett's iconic look came about. “It was just one of many concepts I worked on for the films,” says Ralph modestly.

Many of Ralph's pre-production paintings weren't meant to make it to the film, yet they were so concise, fresh and dynamic that George took them down

to the set to help him express how he wanted Star Wars to look.

STILL GOING STRONG

Later Ralph returned to his paintings in the book The Illustrated Star Wars Universe, revisiting some ideas from his production paintings. “I was able to complete additional paintings of Dagobah, Cloud City and the Imperial City that would finally appear on screen in the prequels,” says Ralph. His original production paintings were used again for the very same purpose when work began on Star Wars Episode I, under the leadership of Doug Chiang. Concepts and scenes that went unused from the original trilogy, including designs for the Imperial City for Return of



EMPIRE END SCENE

Ralph's impact on the look of the original Star Wars trilogy was so strong that many scenes are near identical in their set-up. Here's Ralph's painting of the closing moments of Empire Strikes Back... and how it appears in the new Blu-ray release. Even new digital tinkering can't hide the similarities.

the Jedi, eventually made it into the prequels, which proved just how timeless Ralph's concepts were.

From Star Wars, Ralph went on to work on a number of other films, including Battlestar Galactica, ET and Cocoon – for which he won an Academy Award. He has also illustrated science-fiction book covers and two volumes of Isaac Asimov's short stories on robots. “As a result of Star Wars, my work has been seen by millions, reproduced the world over and collected in numerous art books,” says Ralph acknowledging the impact those first three months in 1975 had on his life. “Many artists work their entire lives without such recognition, so I realise how fortunate I am. And I owe it all to Star Wars.”

Kavika

Kavika loves nothing more than creating fantastical sketches while running his art gallery

PROFILE

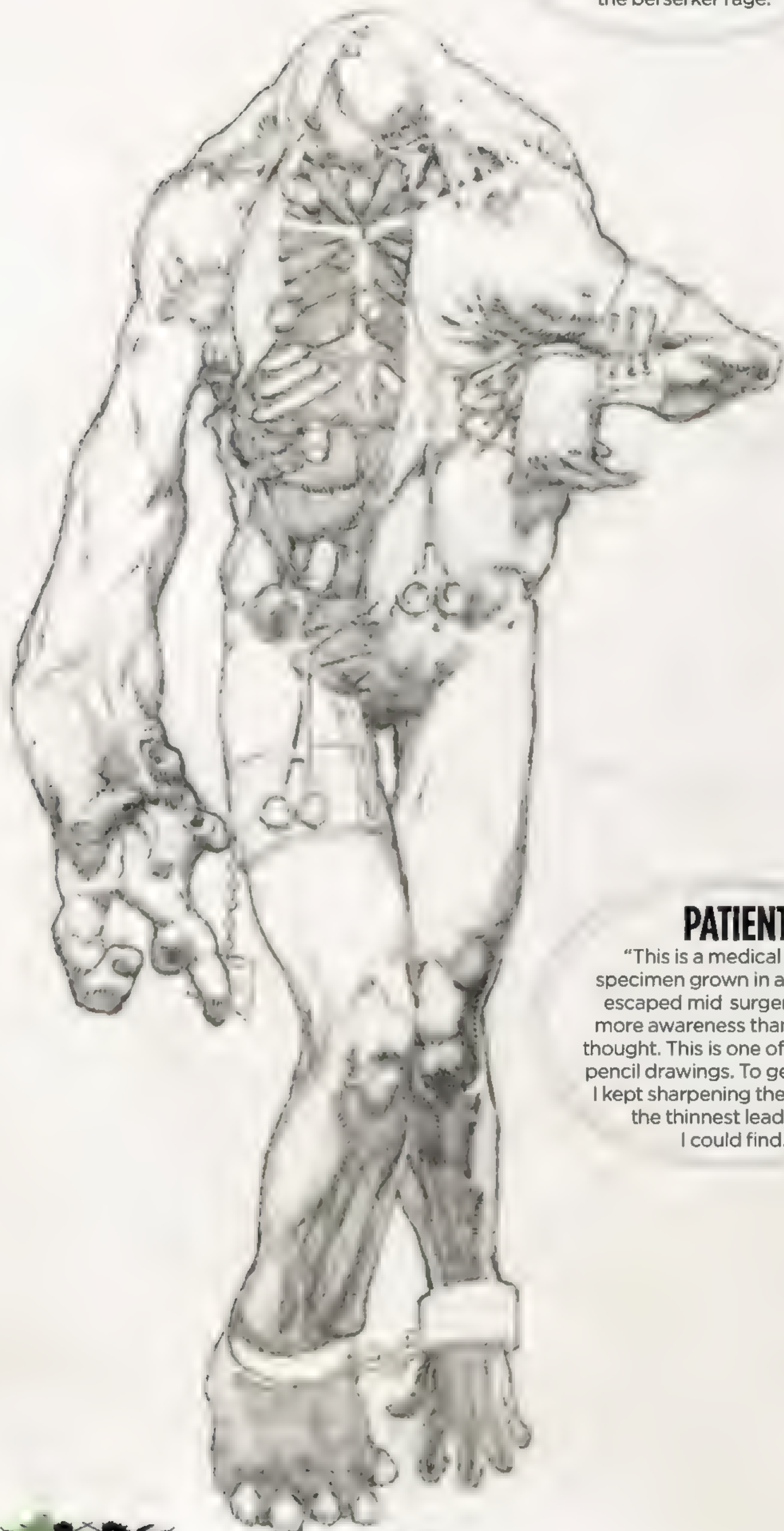
Kavika



A self-taught artist, Kavika has been working in the video game industry for 14 years. He's also a local arts gallery owner at the Kavika Works Gallery in Santa Ana, California. His first job was at Blizzard, before he'd finished his first semester of college. He's since worked at Interplay and EA.
kavikaworks.deviantart.com

BARBARIAN

"This is a Viking pondering a recent pillage. I like large, scary characters lost in deep thought or morose states better than just angry characters bashing things. I like to show the point before or after the berserker rage."



PATIENT

"This is a medical patient specimen grown in a lab, who's escaped mid surgery it had more awareness than originally thought. This is one of my tightest pencil drawings. To get this detail I kept sharpening the very tip of the thinnest lead pencil I could find."





MARY

"My rendition of the mythical Bloody Mary who appears in the mirror when you repeat her name in the dark. This is how I've always imagined her from a kid: looking like she's floating in water with a broken noose on and shark teeth, smeared mascara and lipstick."

SWORD

"A sword designed to block and maim or combine for full coverage. The game I designed this for wanted all weapons and game to be generic as possible, so it hit the cutting room floor."



"I like large, scary characters who are lost in deep thought or a morose state"

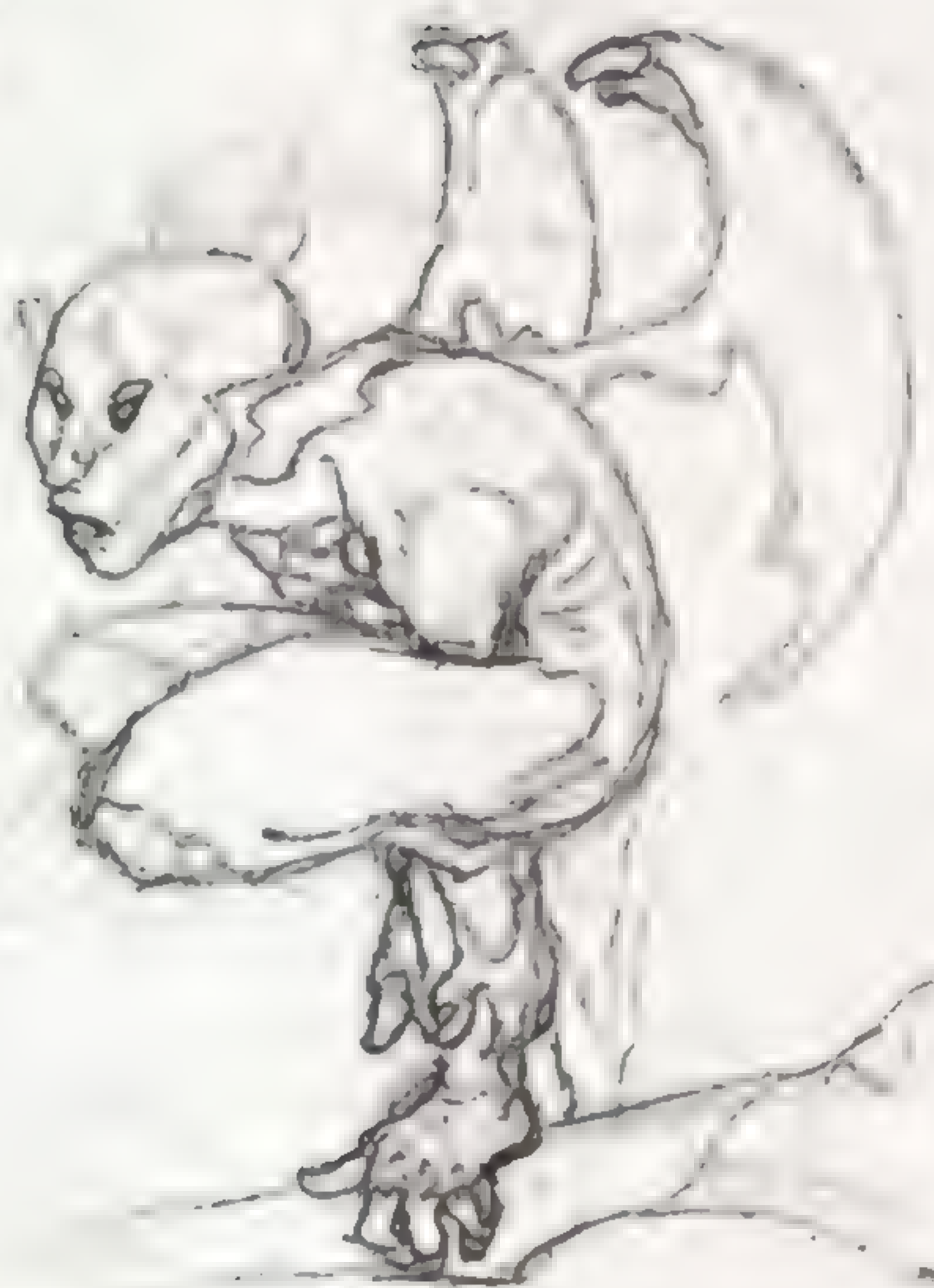
HEAD

"A lab experiment mutant standing on an effigy of himself. I like to try and create a high level of difficulty for myself; push an expressive pose, while trying to maintain a level of realism in rendering and detail, with some wiggle room for improvising. I'm not opposed to starting over on a drawing a dozen or more times to get a solid foundation sketch."



FARRIE PERCH

"I draw feet as if they're just oddly shaped hands. It adds character and grounds the subject to make the toes wrap and grip the contours of surfaces, even if they're standing on their feet on flat ground. For shoes, in contrast, I point the toes slightly upward off the ground."



Sketchbook



PUNISHER

"My version of the Marvel character as if designed for a movie. He's checking the mechanism of his freshly assembled gun."



MUTANT

"This is like a Siamese twin type conglomeration of body parts, even including animal segments. Invention means seamlessly adding things together until it's almost something new and greater than the sum of its parts."



CLUB

"Orc club designed to be extra brutal a semi thought out weapon."

WEREBEAR

"This was supposed to be a beefy werewolf, but ended up looking like a bear. I'll accept that as a happy accident."



POGO DOG

"This one gets a good reaction every time. Pogo Dog isn't inconvenienced though a quadruple amputee. He's happy and bounds over tall fences to play fetch and chase cats."



REVENGE

"Bent on vengeance, this character was a failed assassination attempt. He leaves the arrows that pinned his protective mask to his face as a reminder to himself of his purpose, and to remind his enemies who he is. Accepting the death that'll eventually occur from infection and complication of his wounds also serves as a time limit to accomplish his ungodly goals of revenge."

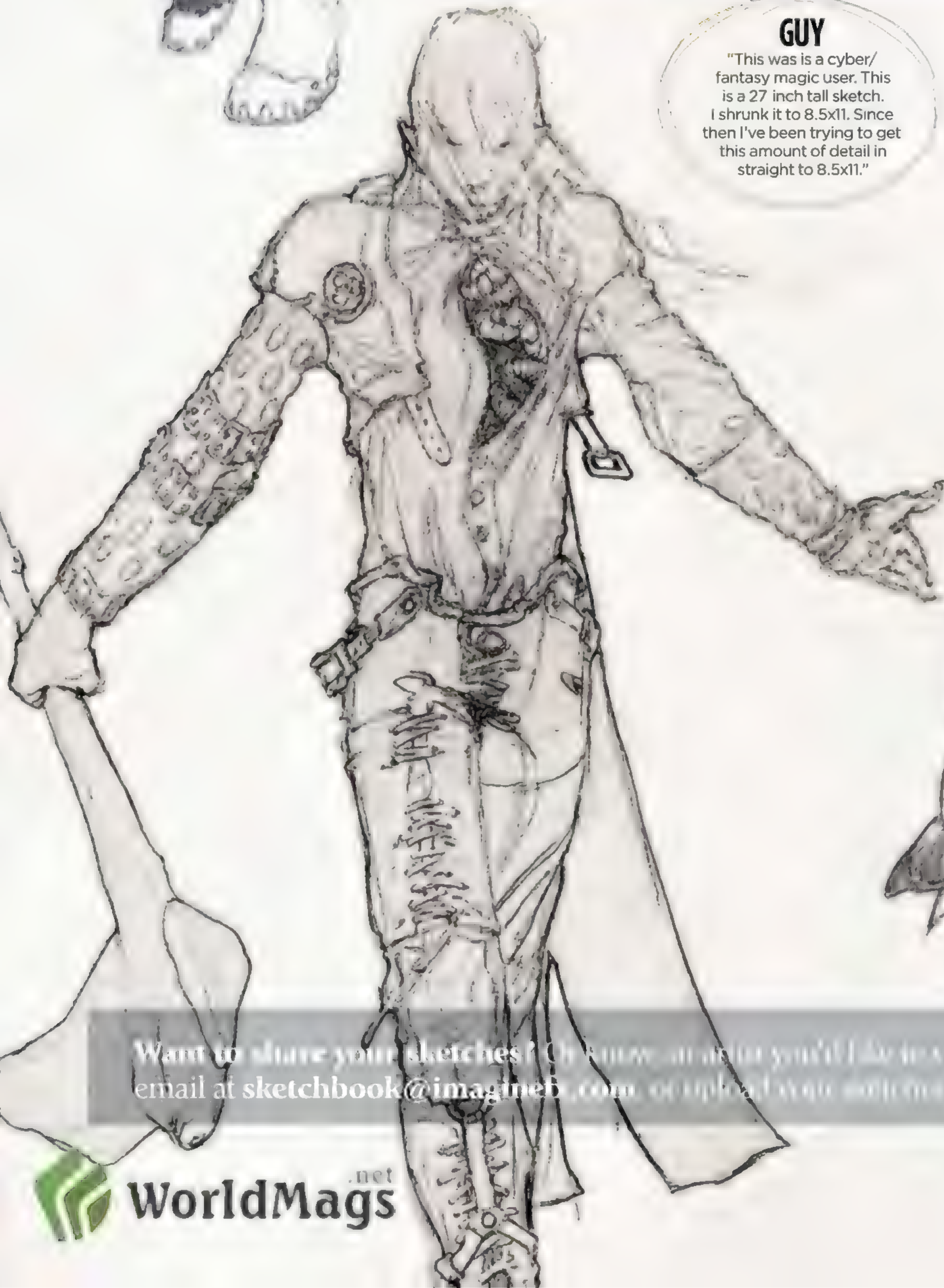
"Invention means adding things together until it's something new and greater than the sum of its parts"

THE DEVIL

"This is the Devil penning the Bible. I love the reaction when I say that to people. They want to run away, but can't take their eyes off the drawing they're seeing in a slightly new light. Or should that be dark?"

GUY

"This was is a cyber/fantasy magic user. This is a 27 inch tall sketch. I shrunk it to 8.5x11. Since then I've been trying to get this amount of detail in straight to 8.5x11."



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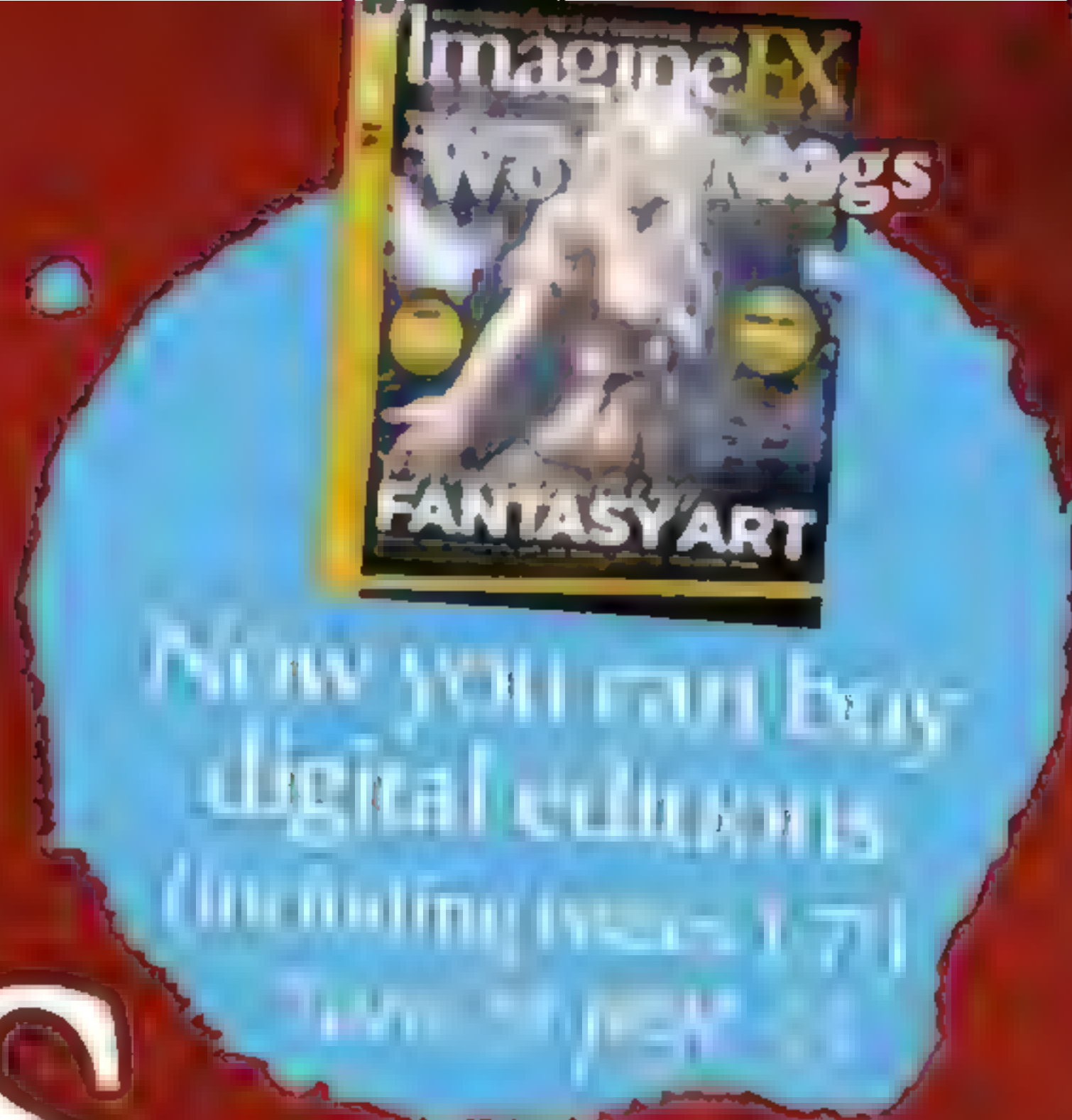
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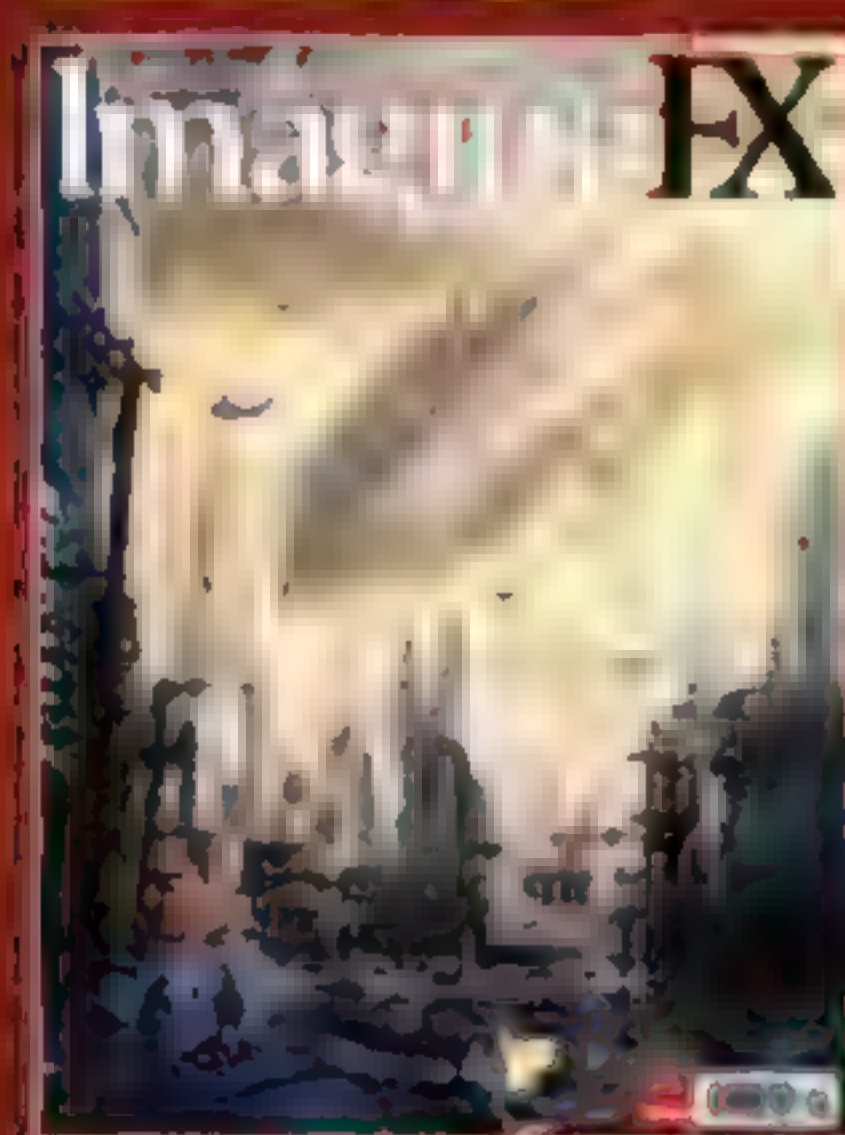
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FANTASY & SCI-FI DIGITAL ART ImagineFX Back issues



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Issue 69 May 2011



An epic new size, an epic poster and some of the art world's greatest legends giving you advice on creating epic landscapes - did we mention the theme was epic? We also talk to Dylan Cole, the matte painter and concept artist who worked on a small art-house film called Avatar...

Issue 70 June 2011



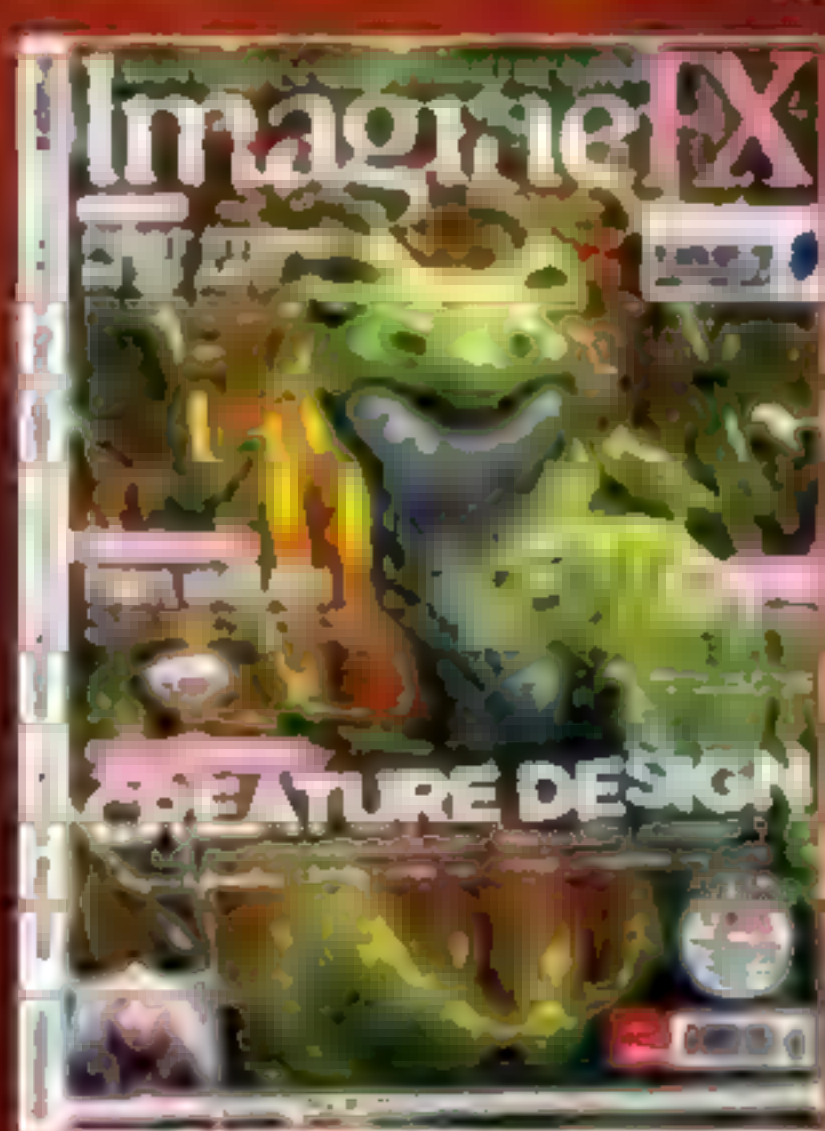
Andrew Jones, James Gurney and Marta Dahlig are just three of the artists who share the secrets behind their distinctive art, while top art directors reveal what they look for in a portfolio - get yourself on the fast track to that dream job! And a reader receives one-to-one tuition in Art Class.

Issue 71 July 2011



Once your eyes have recovered from seeing our Brightest Cover Ever!™, learn how to paint dynamic manga characters and panels. We also cover concept art, Photoshop textures and filters, and painting the clothed figure in our packed workshop section. And find out what's new in Painter 12!

Issue 72 August 2011



Pore over film concept artist Bobby Chiu's marvellous creature design cover workshop, discover how to turn a 2D design into a 3D character, how to add beauty to fantasy, then paint fur, scales, feathers and other detail with our fantasy creature special issue. Plus: the Massive Black studio laid bare!



Issue 73 September 2011

Create a radiant mermaid with Mélanie Delon, learn how to render real skin tones and paint like Frazetta. We also speak with the legendary Roger Dean!

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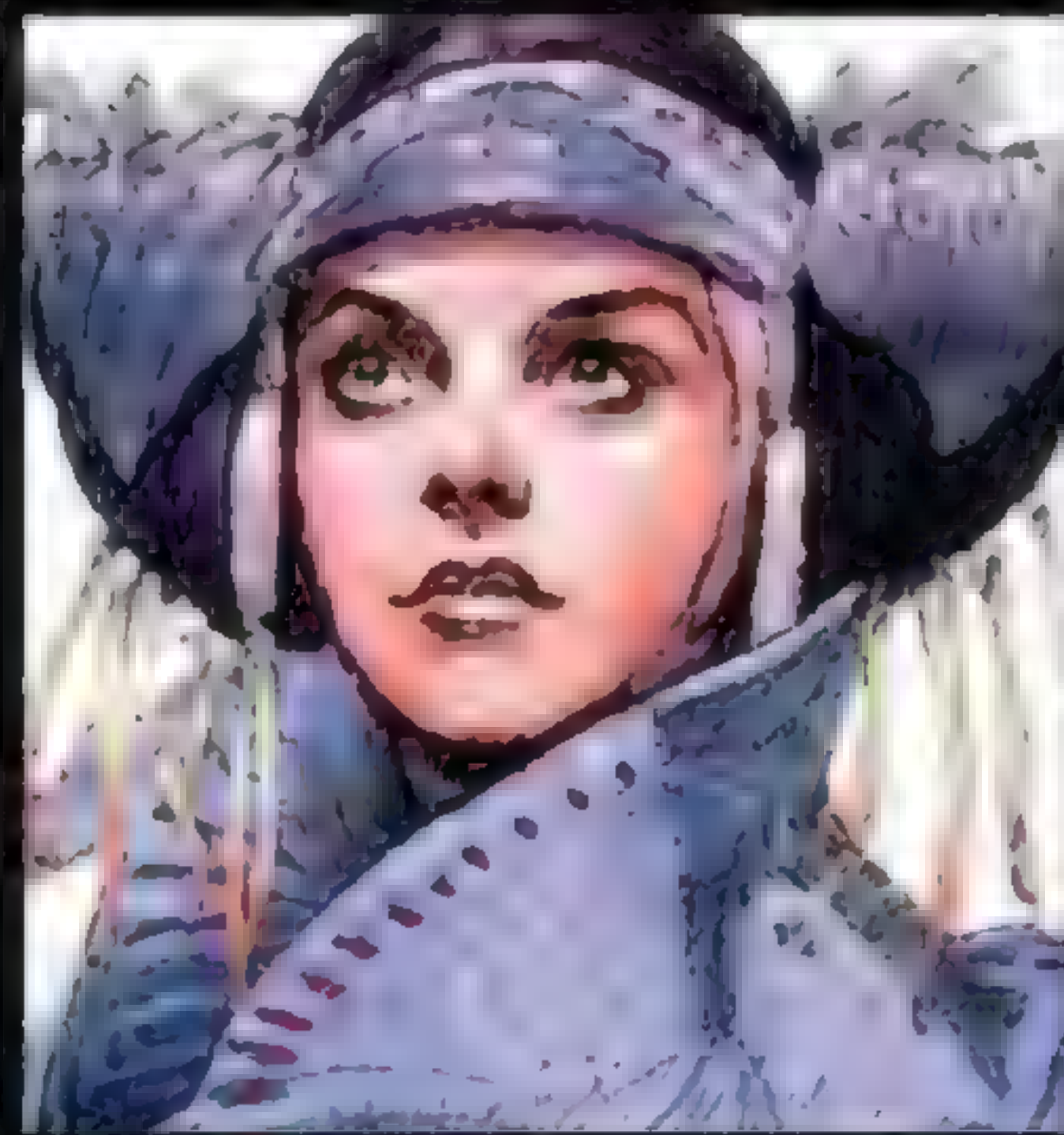
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STAR WARS

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page 26

Iain McCaig drew the face of Padmé first, then designed an appropriately alluring costume to match her smouldering expression.

PADME
IAIN MCCAIG
1. 2. 3. 4. 5. 6. 7. 8. 9. 10.
OK OK OK OK OK OK OK OK OK OK



“George had his special way of giving feedback – he stamped ‘OK’ or ‘Fabuloso’ on the artwork”



STAR WARS

CRAFTING

THE

Discover what it's like to work on the **Star Wars** films as we talk to some of the concept artists who made **Episodes I, II and III** happen...

PREQUELS



ack in 1995 there was a tremendous buzz among up-and-coming concept artists. George Lucas had decided that the time was right to

make the first three episodes of his epic space saga. Here was a once-in-a-lifetime opportunity to create artwork for a new Star Wars movie.

For those lucky artists who joined the creative team at Lucasfilm, Star Wars wasn't just a movie series, it was a way of life. "The original Star Wars films had a tremendous influence on me as a young kid," says Feng Zhu. "During school, I drew X-wings and TIE fighters all over my homework, and got yelled at by the teachers. After coming home, I flew around in the Slave I toy,



pretending to hunt down bounties. And like so many others kids, I believed in the Force and tried my best to move TV remotes or mind-influence girls to like me – neither of which worked. Needless to say, I was, and still am, a huge Star Wars fan."



When the prequels eventually went into pre-production, all kinds of digital technology was available to George that were pipe dreams back in 1977. However, the scale and ambition of the new trilogy still meant a huge team of artists would be required to bring his visions to life. New characters, costumes, droids, spaceships, locations and weapons all had to be visualised by concept artists before they could be rendered by the special-effects technicians at ILM.

Presenting one of Episode I's best-known characters, Jar Jar Binks. Note that Terry! Whitlatch wasn't responsible for his Rasta-esque patois or drunken ostrich gait.



GENESIS OF JAR JAR

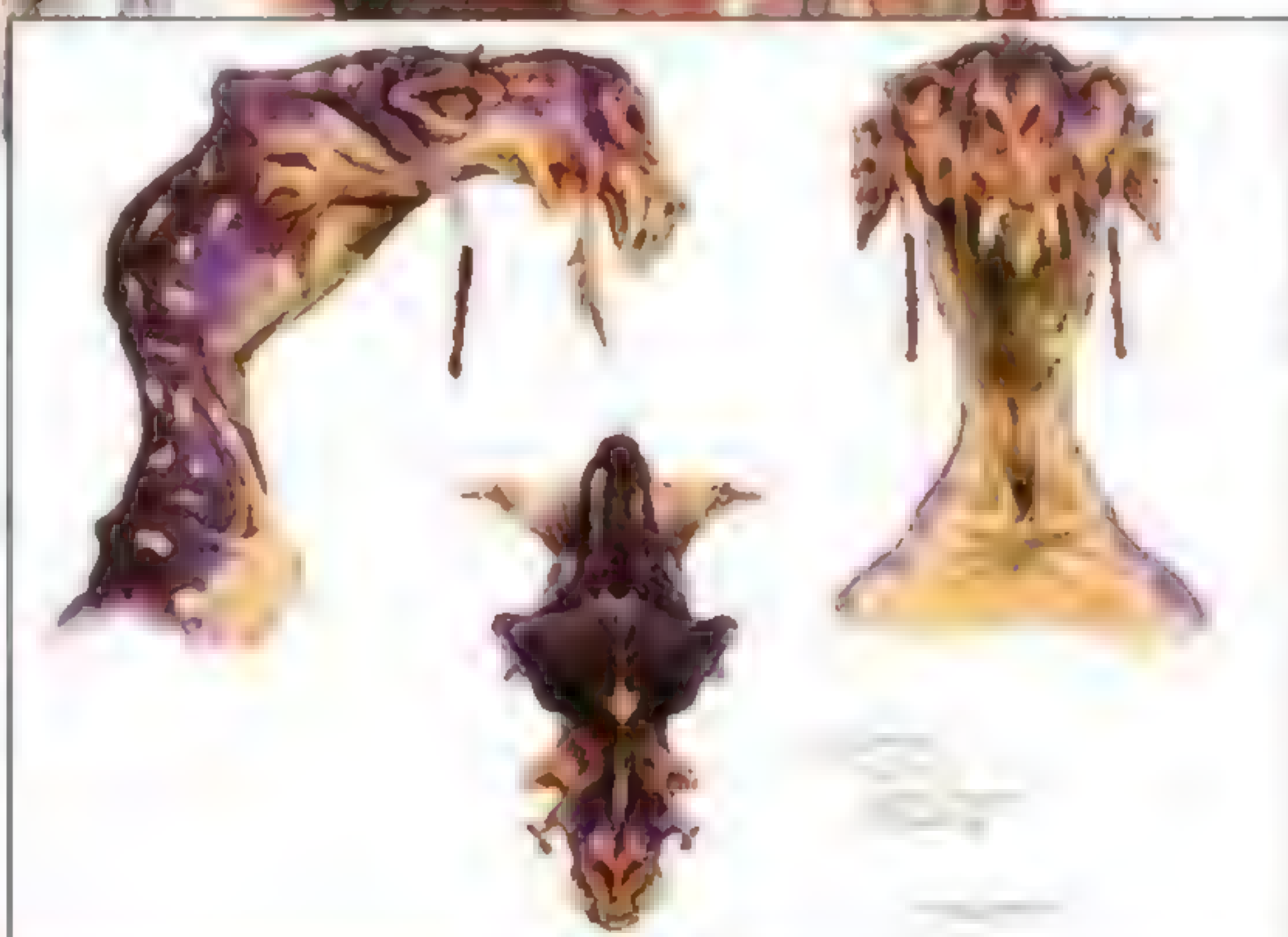
Terry! Whitlatch designed Episode I's most controversial character, but she doesn't take credit for his on-screen antics...



Taking a year and a half to develop, Jar Jar Binks is the highest profile character Terry! Whitlatch created for The Phantom Menace. His anatomy was based on elements from duck billed dinosaurs, emus and parrot fish. He was also the character that received the most criticism. "It doesn't bother me at all," Terry! says. "I think people didn't like the sound of his voice. From what I understand it wasn't so much the design, it was more of how he behaved and I don't want to comment too much more on that in case I get myself into any trouble!"

For Terry!, nothing can overshadow the experience of working on a Star Wars picture with George Lucas. "We were running as fast as we could, artistically speaking. We had deadlines when we met with George every week, usually on a Friday, but sometimes more than that. He gave us an awful lot of freedom and blue sky which was awful wise, I think, because he got a lot out of us and ended up with more designs than he would have if we'd just stuck to a rigid description of creatures and vehicles. So it was just really wonderful."

Here are the orthographic sketches for the pod racer character Sebulba, ready to be sculpted in 3D. His nasty character was based on a camel. "I saw him as a very aloof, irritable dromedary," says Terry! Whitlatch.



Feng Zhu was tasked with producing more Battle Droid designs



➔ The third floor of Skywalker Ranch near San Rafael, California is where the magic happened. There, the concept art team met to work with Doug Chiang and producer Rick McCallum, but they also had regular contact with George himself. Many recall an atmosphere of blue-sky creative freedom. George would ask for something general, such as a lava planet or a leader for the droid army, and environment or character artists were let loose on his ideas.

"Having always been given strict guidelines by other directors, I was surprised when George gave us the creative reigns," says Sang Jun Lee. "He would start giving us direction only when there was something that caught his eye. I had the chance to explore some wild designs!"



All this latitude ensured that the artists were nurtured creatively and that thousands of visuals were explored. As an environment artist for Episodes II and III, Stephan Martinière saw his concepts for the planet Coruscant translated

“With that many artists, tons of ideas were explored and not all of them made it into the film”

for the big screen, although scenes planned for a crystal planet that he designed were eventually scrapped. Being philosophical about ditched images was all part of the process. "With that many artists, tons of ideas were explored and not all of them made it into the film," says Stephan. "Some ideas evolved, some didn't quite fit the director's vision, some were considered to be used for other parts of the films, and some concepts were combined with others to become new concepts."

The working week revolved around Friday morning meetings with George, where he'd review imagery, direct the evolution of certain ideas and introduce new ones that he wanted visualised.

Individual artists did their sketching on ➔



Striking crystal designs by Stephan Martinière were ultimately dropped from the films

BEHIND THE MASK



The troubling countenance of Episode III's General Grievous is depicted in these concept designs by **Warren Fu**, who explains his process below...



THE MASK

"I always feel like inanimate masks are much more scarier than monsters, because you have no idea what the person is thinking. That's scary."



IN STITCHES

"Stitched-up mouths disturb me because it looks like the person was silenced in a sadistic way - that's the thinking behind the vertical metal clips on the General's mouth."

HUNCHBACK POSTURE

"His body design had changed drastically by the time I saw the film in the cinema."

FOUR ARMS

The idea to add two extra arms to General Grievous came from George Lucas.

ALIEN EYES

"The alien eyes were an opportunity to hint at something mysterious behind the mask."

FEAR OF MIMES

"Mimes always made me uncomfortable, so I added these crow-like vertical lines above his eyes."



METAL LUGS

"I also threw on the stabiliser fins from Jabba the Hutt's skiff as ears to make him feel more Star Wars-y."

INSIDE THE BLOCKADE RUNNER

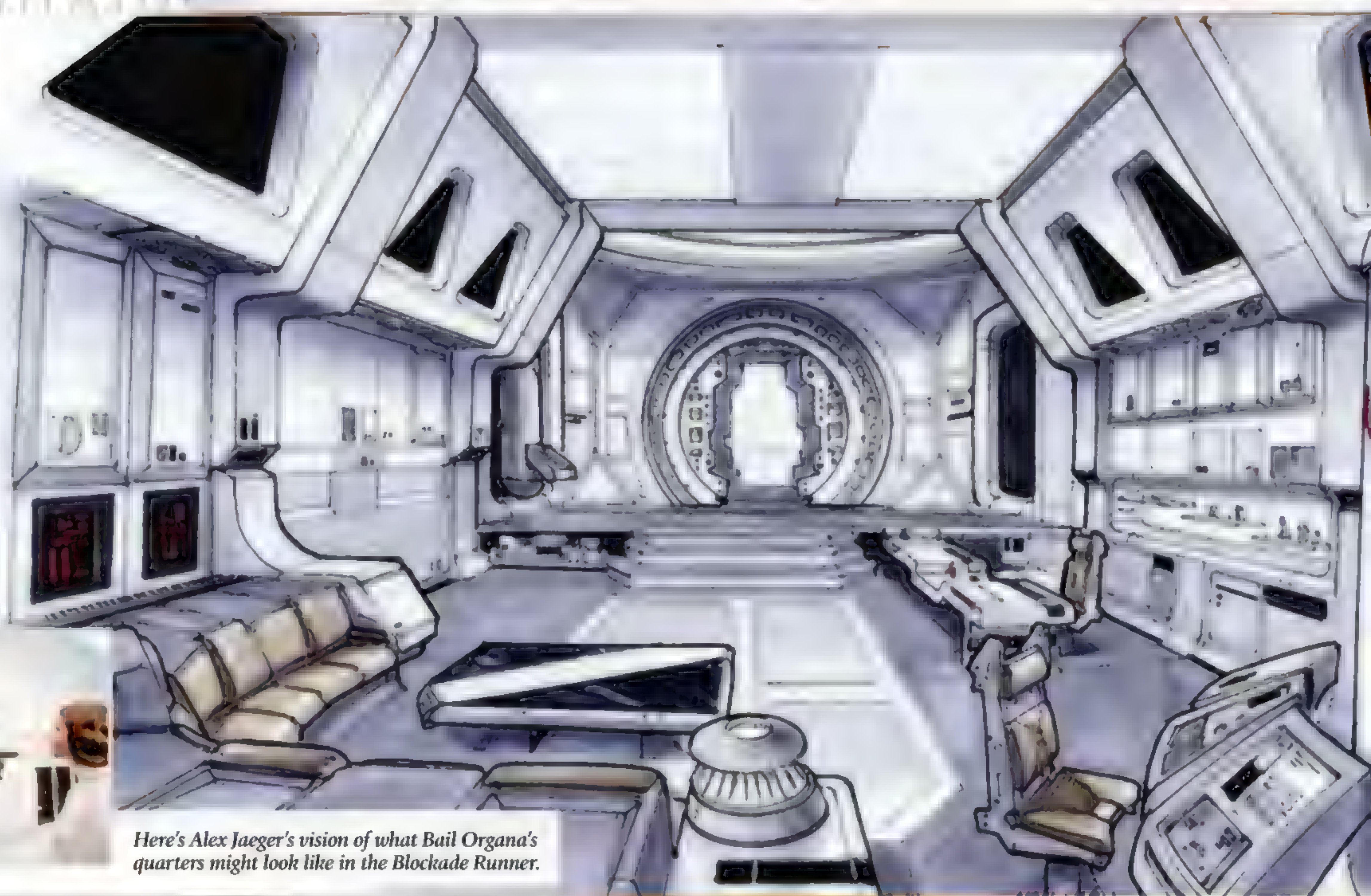
For Episode III, interiors from Episode IV's distinctive ship were needed. Step forward vehicle designer **Alex Jaeger**...



The ship Princess Leia is in when she's captured by Vader at the start of Episode IV belonged to her adoptive father Bail Organa. Alex Jaeger's job was to expand on the interior of the ship for scenes in Episode III. He saw his designs built into physical sets.



The world's first glimpse of Darth Vader occurs when he captures Princess Leia in the Blockade Runner during A New Hope. Alex Jaeger used this scene for inspiration for his Episode III concept art.



Here's Alex Jaeger's vision of what Bail Organa's quarters might look like in the Blockade Runner.

➔ Tuesdays and Wednesdays, and the tension ramped up on Thursdays, frequently culminating in all-nighters as concepts were frantically rendered. Then, at 10am on Friday they presented work and received feedback from George.

"George had his special way of giving feedback. He went around stamping 'OK' or 'Fabuloso' on the work," recalls Sang. "This was his method for approving over 1,000 concept drawings we generated for Episode III. The pre-production artists ended up having a friendly competition to see who received the most Fabuloso stamps."

"Everyone wants their design to become a piece of Star Wars history. Who wouldn't?" asks vehicle designer Alex Jaeger. "But there was also lots of collaboration. Ultimately, it was George's decision as to whose design

made it, but many times it was a combo of two or three designs. So the competition was there, but it was a quiet smirk as George would stamp your drawing."



The fact that Episodes IV, V and VI were already etched in the minds of audiences presented the greatest challenge to the artists. They had to come up with what was almost a historical background for the original 1977 release. As well as creating new creatures for Episode I such as Jar Jar

Binks, the pod racer characters and the Gungan king Boss Nass, Terry Whitlatch also redesigned the Dewbacks and the Hutts. To fill in the visual gaps she rewatched the old films and dug out the animatronic puppet for Jabba the Hutt. Unfortunately, not much of his foam rubber body had survived.

"The interesting thing about Jabba is that although at that time he was described as a slug, which is an invertebrate animal, I went on to create a vertebrate skeleton for him," says Terry. "This was important to

“ There was lots of collaboration. It was George's decision as to whose design made it, but many times it was a combo of two or three designs ”

WOOKIEE WARRIORS

Episode III featured an army of 'big walking carpets'. It was up to **Sang Jun Lee** to ensure they didn't all look the same...



While many of the alien characters seem like anomalies in Episodes IV, V and VI, the prequels enabled concept artists like

Sang Jun Lee to give them more presence. Chewbacca's people, the Wookiees, appear as a whole army in this scene in Episode III, each with individual characteristics as warriors.

Not all Wookiees are the same: Sang Jun Lee gave the hairy warriors different builds, hairstyles and facial expressions.



Using references from the original Star Wars and his imagination, Alex Jaeger visualised the cockpit of the Blockade Runner.

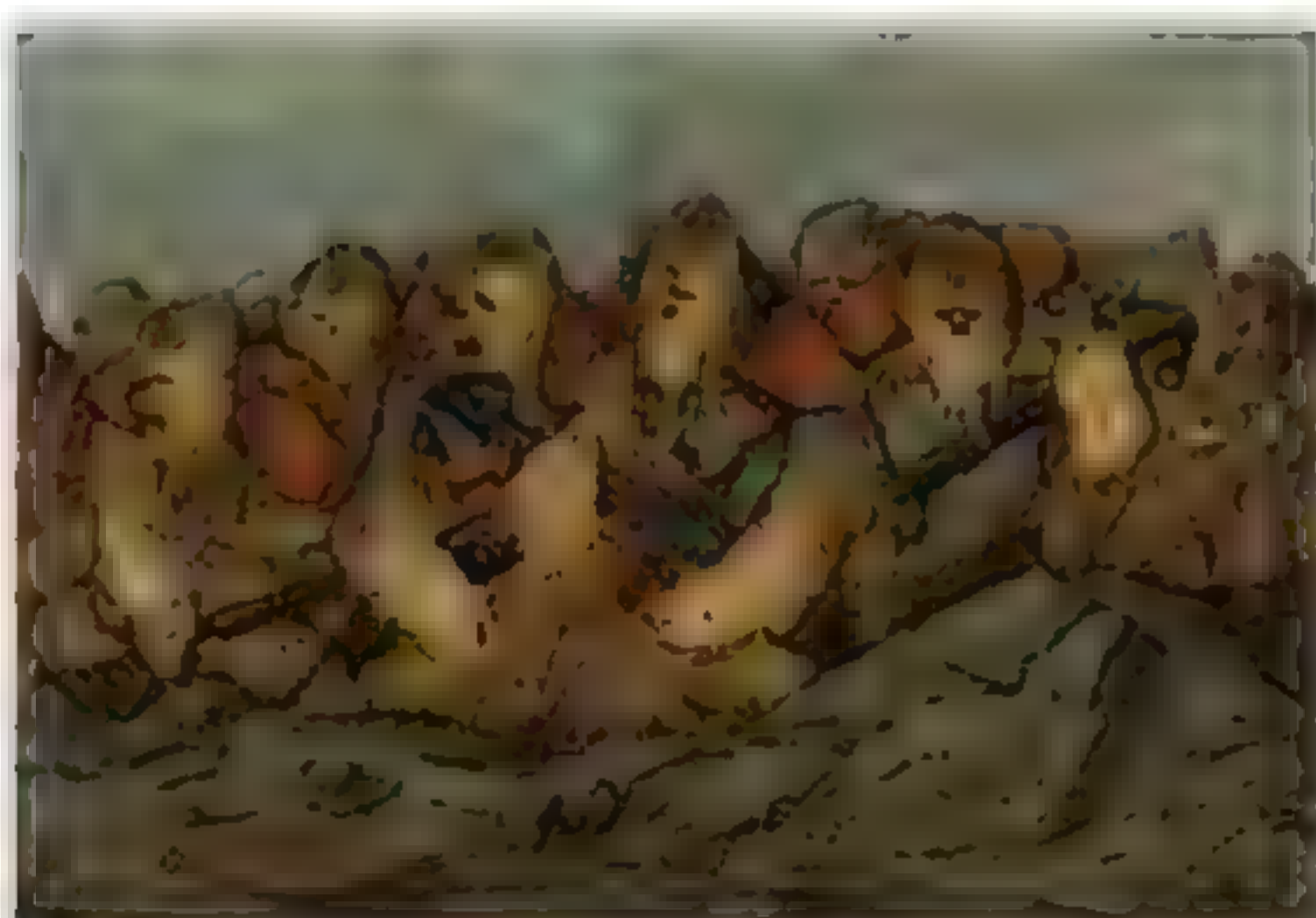
The ship needed to have a hanger bay, and landing legs for setting down on Alderaan at the end of Episode III.



design both for the reality of the film, and for the benefit of the production riggers. Since he also has non-scaly skin, albeit lumpy and bumpy, Jabba is much closer to an amphibian and I suppose his closest Earthly relative would be the hellbender, or Japanese giant salamander – a large and magnificently ugly beast."

Just as Terryl would always refer back to real-world animals in her creations, Alex brought his original car design training to the fore when creating prequel vehicles. For him what made the original Star Wars vehicles so believable was that they didn't need any explanation. Just like we can get into a car and start driving, the characters in the films normally just get in and go. Nothing feels alien to them, which makes the transportation all the more authentic.

In this scene from Episode III the Wookiees prepare to push their enemies back. Each warrior has his own look, weapons and armour.



Ever wondered what a platoon of Wookiees would look like? Sang Jun Lee provides the answer.

However, what made the whole experience resonate for Alex was developing the interiors of the Blockade Runner ship for Episode III. "They wanted a conference room, a cockpit and Bail Organa's personal room," he says. "So when I had the drawing for the conference room and table connected to a hallway section it clicked that I was working on Star Wars, and the biggest moment came when they built it as a real piece of the set!"

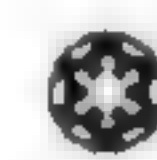
Links back to the original trilogy could be as big and obvious as a Hutt character on Tatooine or as small as a costume detail. Warren Fu drew the MagnaGuards that appear with General Grievous in Episode III by thinking back to the Star Wars toys he had as a kid. Imagining what a cool new toy might look like, he drew the guards and



This concept by Warren Fu of the MagnaGuards who flank General Grievous suggests what Grievous might have looked like before becoming a four-armed cyborg.

their design stayed pretty much the same from his sketches all the way to the screen.

In contrast, his drawings of General Grievous (see page 59) evolved a great deal after the concept stage: the character ended up with four arms. Yet plenty of details remain from Warren's concept for the General's head – even the ear-like appendages that hark back to the stabilisers on Jabba the Hutt's desert skiff in Return of the Jedi. Warren also infused his Grievous designs with personal inspirations. "I pictured him being mute, like Michael Myers from Halloween," he says. "I tried to fuse my favourite creepy images: masks, stitched-up mouths from shrunken heads, and mime artists."



Of course, the ultimate bad guy to work on was Darth Vader. Because the whole point of the new trilogy was to explain how Anakin Skywalker became an evil galactic lord, several artists contributed but it was Aaron McBride whose work visualised the mechanical limbs and other elements that transformed the dying Anakin of Revenge of the Sith to the ruthless Darth Vader in A New Hope.

Aaron felt that audiences were in tune with the Darth Vader aesthetic, and could already imagine how his interior might look. "The design is so iconic. There's those large orbits of the eye sockets and the long verticals of the grill look like teeth stripped of gums, like some faceted black skull under a samurai helmet," he says. "There was no expression to read or reason with. It was like pleading with a black skull."

To design Vader's prosthetics, Aaron went back to the brief scenes in The Empire Strikes Back and Return of the Jedi that

Sang Jun Lee drew ornate costumes with overlapping fabrics for the people of Utapau.

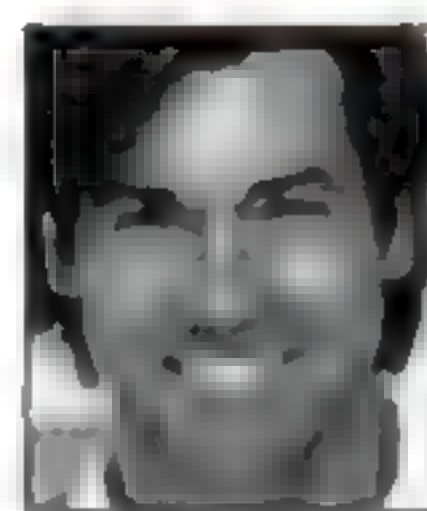




Mustafar's volcanic upheaval mirrors the turmoil inside Anakin Skywalker as he turns on his friend and tutor, Obi-Wan Kenobi.

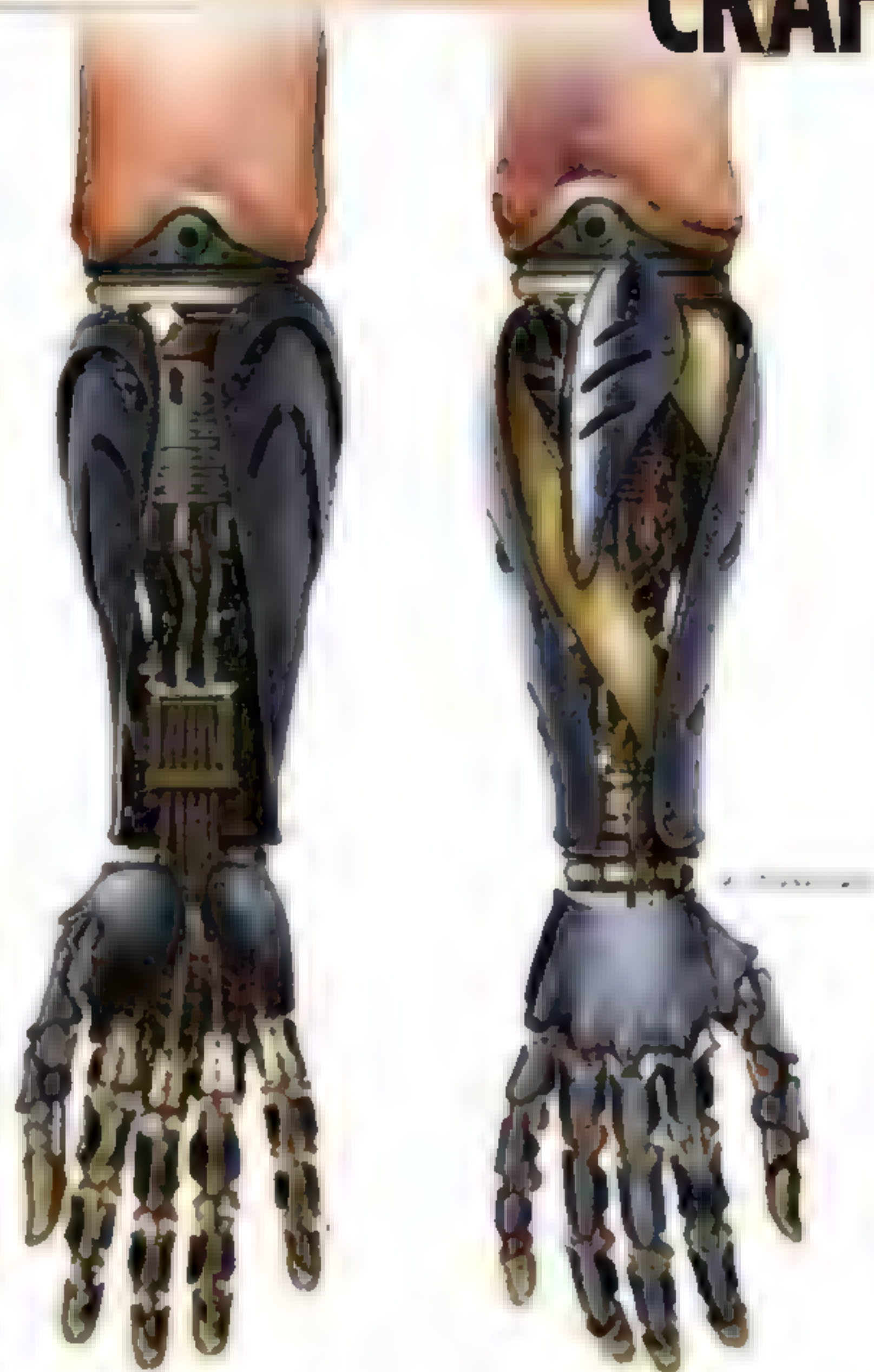
THE SHOWDOWN ON MUSTAFAR

It's been part of Star Wars folklore for decades, and now the epic clash was actually happening. **Aaron McBride** takes up the story...



Aaron McBride was one of the concept artists who helped visualise the world of Mustafar and the treacherous lava scape where Anakin and Obi-Wan Kenobi battle it out in Episode III. "It was important to George to have the landscape in as much conflict as the two protagonists. Visually, it needed to echo the upheaval in their relationship and serve as the stage for Anakin's descent. We looked at the lava fields in Hawaii, and the Dolomite mountains and Mount Etna in Italy for reference," he says.

This dramatic concept art of the battle on Mustafar by Aaron McBride captures the tumultuous landscape and the searing clash between Anakin and Obi-Wan.



In preparation for Anakin Skywalker's transition to Darth Vader in Episode III, concept artist Aaron McBride worked on the prosthetics he'd need after his battle with Obi-Wan.



➔ hint at how the character's body worked. Other examples of Imperial design were also worked into his concepts. For instance, the interrogation droid had a suitably cruel purpose, so he borrowed its shiny black metal and lighter brushed metal accents.

While consistency and continuity were always a major challenge, the designs couldn't fit in so much that the audience wouldn't notice them. Supporting the original trilogy was imperative, but the new designs still had to jump out of the screen and this was particularly important in the costume design. Sang worked on concepts for Anakin Skywalker, Padmé and Palpatine. For some scenes, George wanted audiences to be able to identify the bad guy instantly. He also wanted clear differentiation between the characters so viewers wouldn't get confused.

"When it came to creating costumes for the main characters such as Padmé and Anakin, emotion was the primary driving force behind their designs," says Sang. "Because most of Padmé's scenes would entail sad moments I focused on toning down the colour and texture in her costume. I integrated teardrop shapes so it would further support her emotional

☞ When creating costumes for the main characters, emotion was the driving force behind their designs ☞



Feng Zhu designed many of the hard surface areas that were built into the miniature models for the Mustafar set, such as this landing area.

Another concept artist working on Mustafar was Feng Zhu. A big part of the challenge, he says, was coming up with a setting for the 30-45 minute duel. "Once we presented our designs, George combined everyone's designs. The fight would start at the landing platforms, make its way to some hanging structures and end on the volcanic surface itself."



As well as drawing the setting, Aaron helped the ILM model shop create the miniature set that was used in the special effects for the planet. "The lava was methocel, a thickening agent used in food like donut frosting. When mixed with red food dye and run over Plexiglass underlit with stage lights it glowed like lava," he says. "Burnt cork shavings were sprinkled on the methocel to look like patches of that skin of cooled black crust lava gets."

drama. For Anakin, George wanted to convey a much colder outfit to contrast the Jedi. We integrated more of the dark side by making it tighter and shorter, in addition to roughing up his hair."



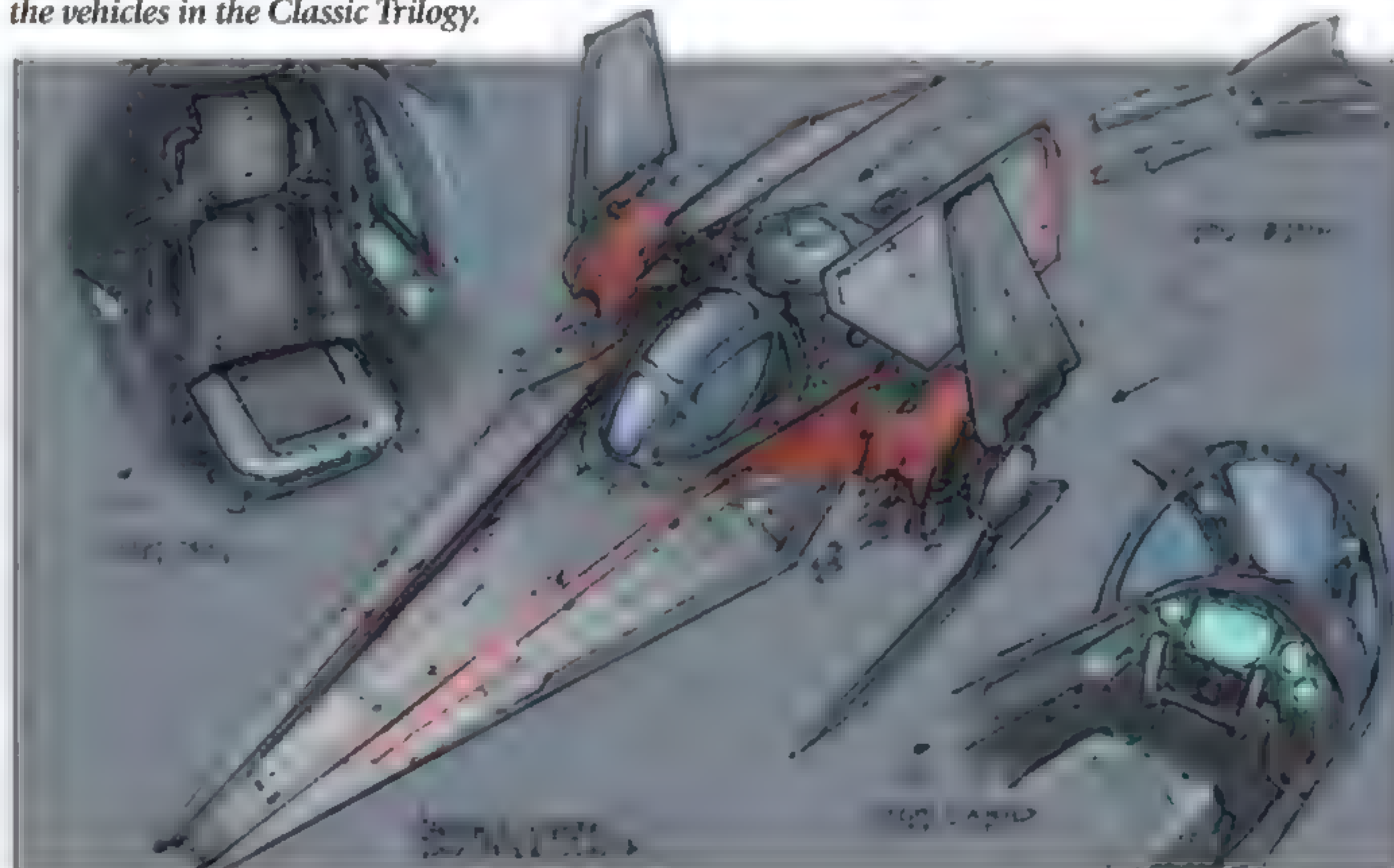
Looking back, not all assessments of the films are rose-tinted and there are hints that the films could have hung together a little better than they did in the end. "I admit to having my doubts about the design direction of Episode I and even Episode II after years of imagining what I would do ➔



A teardrop shape in Sang Jun Lee's costume for Padmé echoes her emotional state



Feng Zhu's V-wing fighter, seen briefly at the end of Episode III. He was inspired by the grittiness of the vehicles in the Classic Trilogy.



➔ with it," says Alex. "But I understand the reasoning about it being a more peaceful world in Episode I. There were more funds for aesthetics and royalty, whereas in A New Hope we come upon a galaxy ravaged by years of intergalactic war."

Feng also felt the look of the prequels was very clean. "I miss the dirty, grungy look of the original films," he says. Even the physical film grains added to the believability. As a kid I was completely sold on Star Wars. The digital look of the prequels made everything appear plastic and shiny. I much prefer the scratched and stain-covered X-wing fighters."

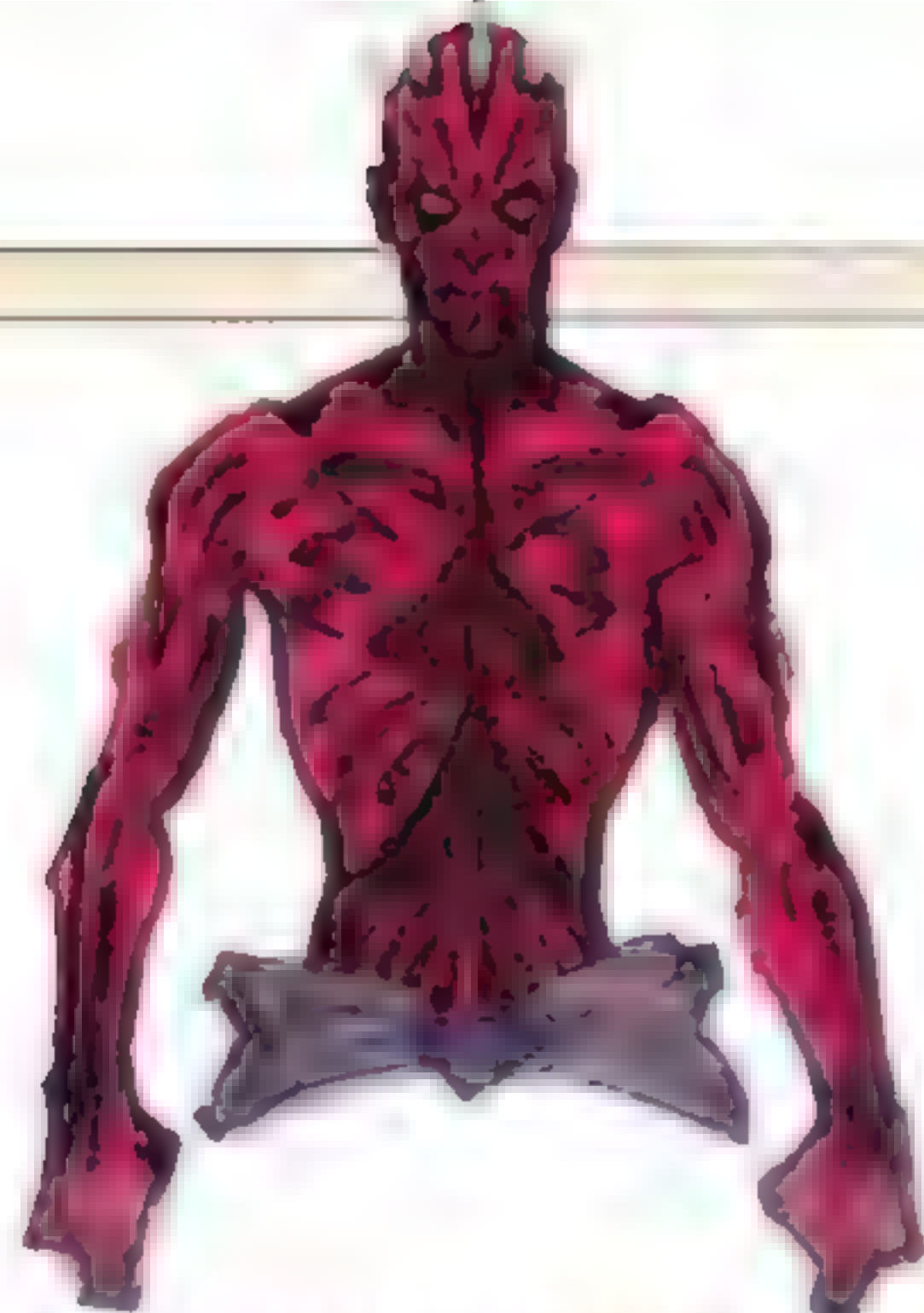
Darker concepts for Anakin's costume in Episode III were developed by Sang Jun Lee. George Lucas wanted a strong screen contrast between him and the other Jedi.



Yet the concept artists working on the prequels did help make Anakin Skywalker, General Grievous and Jar Jar Binks household names for a new generation, just like Luke was in the 1980s. Star Wars isn't just a \$4billion movie franchise, it's part of our culture, as Sang realised when he started receiving fan mail before the film was even released. "At that point I saw how much of an impact my drawings potentially had to help influence the culture. I'll always remember the long nights drawing away with my co-workers, and giving our all to Episode III," he concludes. 🗨

For more art and insight pick up a copy of **Star Wars: The Complete Saga**, out now on Blu-ray. Read our review on page 108.





AN AUDIENCE WITH IAIN MCCAIG

We talk to the senior concept artist who worked on Episodes I, II and III, and who designed the iconic Darth Maul

What did George Lucas ask you to do with Darth Maul?



Darth Maul was a four-year project. In the beginning all George said was that he was a new Sith Lord, and I spent many frustrating years trying to out-helmet Darth Vader. Eventually, I took the helmet off and started turning members of the Star Wars art department into Sith lords, carving up the face of our photographer and putting a light inside his head, imbedding a circuit board on the face of our head of animatics, and so on.

And how did he develop?

When the script finally showed up, George described Darth Maul as a 'vision from your worst nightmare'. Suddenly I knew what to draw: a dead-looking face pressed against the rain-spattered window of my third floor studio on a rainy night, its eyes glittering as it waits to eat my soul.

How did George Lucas respond to that?

George shivered, handed it back to me and asked me for my second-worst nightmare. That's when I realised that I had drawn my worst real-life nightmare, but Star Wars isn't real life – it's mythology. So I drew my worst mythological nightmare, which is a clown. Of course, there are other elements in the design: the markings are stylised muscle patterns, the black and red colours a danger sign in the animal world, the horn, and originally there were black feathers. All this was deliberately devilish. But underneath it all, Darth Maul is really just my Bozo the Clown.

How much did your design change?

The only real change to the design was the horns, which were meant to be stiffened black feathers. Thankfully, special effects make-up maestro Nick Dudman interpreted the feathers as horns, which helped emphasise the mythological icon of the devil.

What were the facial tattoos based on?

I spent a pleasant day splattering ink on folded bits of paper, and elements of those Rorschach patterns were useful in the final design. The markings are also meant to be reminiscent of what you'd see if you were to flay the flesh from a face to reveal the muscle patterns underneath.

Were you inspired by old Star Wars art?

Of course – Darth Vader's design is a work of genius, and I defy anyone to make a better slave costume for a princess! However, the prequel universe had to have a different design sensibility: a hand-made universe that would soon be destroyed by the machine-like Empire. So inspired, yes; influenced, no. I think George was surprised by the new look, too. Mid-way through *The Phantom Menace* I remember him looking at all the designs and exclaiming: "My God, I'm making a costume drama!"

CRAFTING THE PREQUELS



I was thinking about what might make someone a Sith Lord, and it seemed that pain would be a fine meditation. So in my drawing I had Maul bind his head with razorwire interspersed with black feathers, an excruciating ritualistic device to centre his Dark side energy



Development sheet

PROJECT TITLE: CEPHAMORPH DESIGN

This assignment required **Mark Castanon** to design two creatures - a worm and squid-like humanoid - that live together in a symbiotic relationship. Discover how he came up with his harmonious life-forms

Artist PROFILE

Mark Castanon



While working in concept design, illustration and matte painting on various entertainment industry projects, Mark continues to

hone his skills studying at the Art Center in Pasadena, California. He recently worked on X-Men: First Class, and his aim is to push amazing imagery in each project he tackles.

markcastanon.blogspot.com

ImagineFX

Serpent body variations

I came up with the idea of a creature that travels through the cephamorph's body. Over time it'll burrow into the cephalopod's forming shell, so the serpent had to have visual cues to show how it might carve through something as tough as shell.



Head variations

I came up with the idea of designing a cephalopod based creature once I started working on the head studies. I can't stress enough how beneficial it is to develop a background story during the design process - it gives you more material to feed off of when making creative decisions. All of the head studies led to an evolution in my thinking. My final design for the head was a product of incorporating the spiralling serpent idea and the sectioned cephalopod shells, with the aim of creating an alien like creature.

Body studies

After the head studies I worked on the overall anatomy and those sketches led to the creature's body. They were very much an extension of the forms and proportions established in the head. I just tried to incorporate the concave and convex valleys that the serpent passes through, and applied them to basic human proportions.





Consider key angles Orthographics are essential in production design, no matter what media you're working towards. If a modeller has to interpret your design in 3D, an orthographic might be part of the production pipeline as you send your work to a modelling department. But, as an artist, the orthographics also give me an overall 3D understanding of a design that might be very complex. As much as anything, I use the orthographic for myself to develop the overall form, so that the design makes sense in whatever view I draw it.

Final design The serpent has a spiral orientation of spikes around its body, because its spine as it travels from one passage to the next. These sketches showcase all the hard work and the results of the design's iterations. I drew the cephalomorph in two poses. While I enjoy connecting the elements, I've also enjoyed the process of



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Oils



Born in Novi Sad, Serbia in 1965, Petar's artistic career started in 1981 with the publication of his first comic Krampi. "It was

followed by a series of short comics and the work on the licenced comic Tarzan," Petar recalls, and all this while still studying at the city's art academy.

At the beginning of the 1990s he moved to the Netherlands. He drew his last comic page in 1992, then dedicated himself to illustration and painting.

Over the past two decades Petar has tried his hand at painting posters and greetings cards, doing paintings for galleries, and illustrating books, like his recent *The Legend of Steel Bashaw* and *Banished Demons*, a book on Serbian mythology. He's busy producing paintings for the private art collectors, and working on a new book project.





1 EOWYN AND THE LORD OF THE NAZGUL

70x100cm, oil on MDF board

"Thanks to an art collector who commissioned this painting, I was given the opportunity to do my third Tolkien interpretation. It's meant to evoke a certain feeling, rather than offer an accurate account of this dramatic event from the story hence some inaccuracies in the scene."

2 THE LEGEND OF STEEL BASHAW 4 - THE GIANTS

70x100 cm, oil on masonite

"This is another important painting. It's one of 16 paintings from my book The Legend of Steel Bashaw. In 2009 it won a Spectrum Gold Award, in the book category. John Fleskes, the director of the Flesk Publications, saw it published in Spectrum 16. He got in contact and the idea of the US edition of The Legend of Steel Bashaw was born. The rest, as they say, is history."

3 THE KNIGHT AND THE DWARFS

32x58cm, oil on masonite

"This is a painting I did for the book Banished Demons. I was one of five painters on the project and I illustrated the chapters about the giants and the dwarfs. This painting is from the chapter about the dwarfs and it depicts an unfortunate knight who finds himself in the wrong place at the wrong time."

IMAGINEFX CRIT



"Petar's rich painting style is the first thing you notice, followed swiftly by the amount of detail on show. And to round things off, his figure-posing skills add a sense of drama to his compositions. All in all, a treat for the eyes."

Cliff Hope,
Operations Editor

Ashton Gallagher

LOCATION: US

WEB: www.ashtongallagher.com

contact@ashtongallagher.com

MEDIA: acrylic on board/digital



Drawing was one of Ashton's earliest interests, preferring blank paper and pencil over crayons and colouring

books. It was this passion that led him to getting a BFA in Illustration from the American Academy of Art in Chicago. "With each new piece, I use both traditional and digital mediums to produce illustrations," he says.

"Recently, my portfolio has shifted from editorial work for magazines and commissions to comic book covers and concept art."

1 CAPTAIN AMERICA

12x18in, acrylic on board

"This was designed as a period piece, utilising historically accurate WWII gear and props, depicting Captain America leading alongside his soldiers into battle. It was created as a sample comic cover to demonstrate how I handle a classic character like Captain America and was the key piece in my Road to Marvel project, which can be read about on my blog."

2 STAR WARS GOES 3D

11x14in, acrylic on board

"Vader is the only collegiate piece in my portfolio. It's difficult to describe why but this piece sticks with people unlike my other pieces. In 2006, Star Wars Goes 3D was selected for the Society of Illustrators Annual Scholarship Competition and displayed in New York."

3 RAISE YOUR PRIDE

20x22in, acrylic on board

"Representatives from movies, comics, toys, video games and literature the great geek genres unite and proudly raise their banner."

4 DAYS OF FUTURE PAST

11x17in, acrylic on board

"I had to give my own interpretation of the Days of Future Past, one of the all time classic comics covers. I really enjoyed focusing on subtle details in the environment and character poses that can have big storytelling impact."





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"Ashton uses colour and gesture wonderfully to guide the viewer around his paintings. None better than in his depiction of Captain America framed in a sea of khaki, being pushed on into battle."
Claire Howlett,
Editor

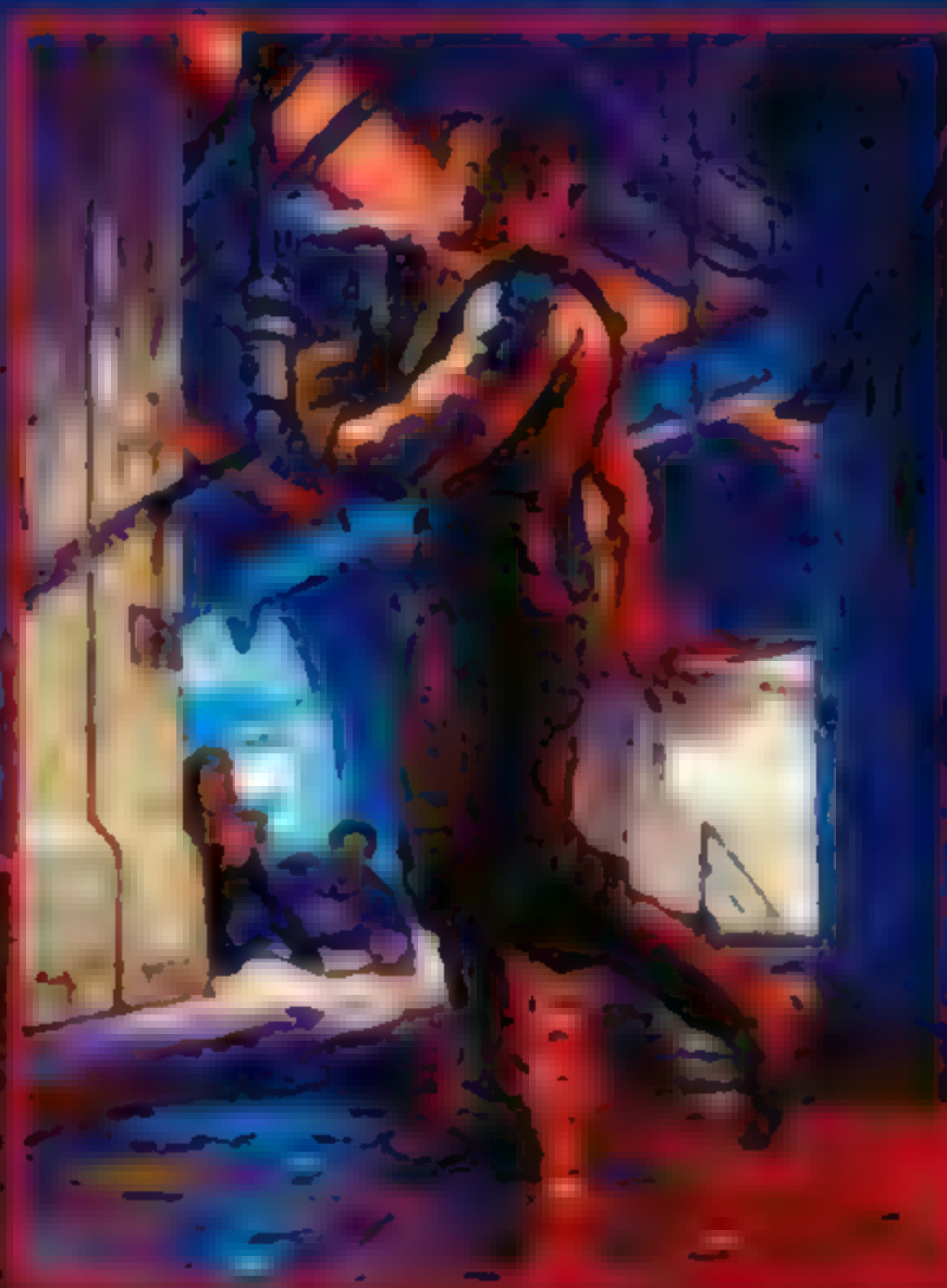
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'Another Narrow Escape for Boba Fett'



'Vader Stays Sharp'



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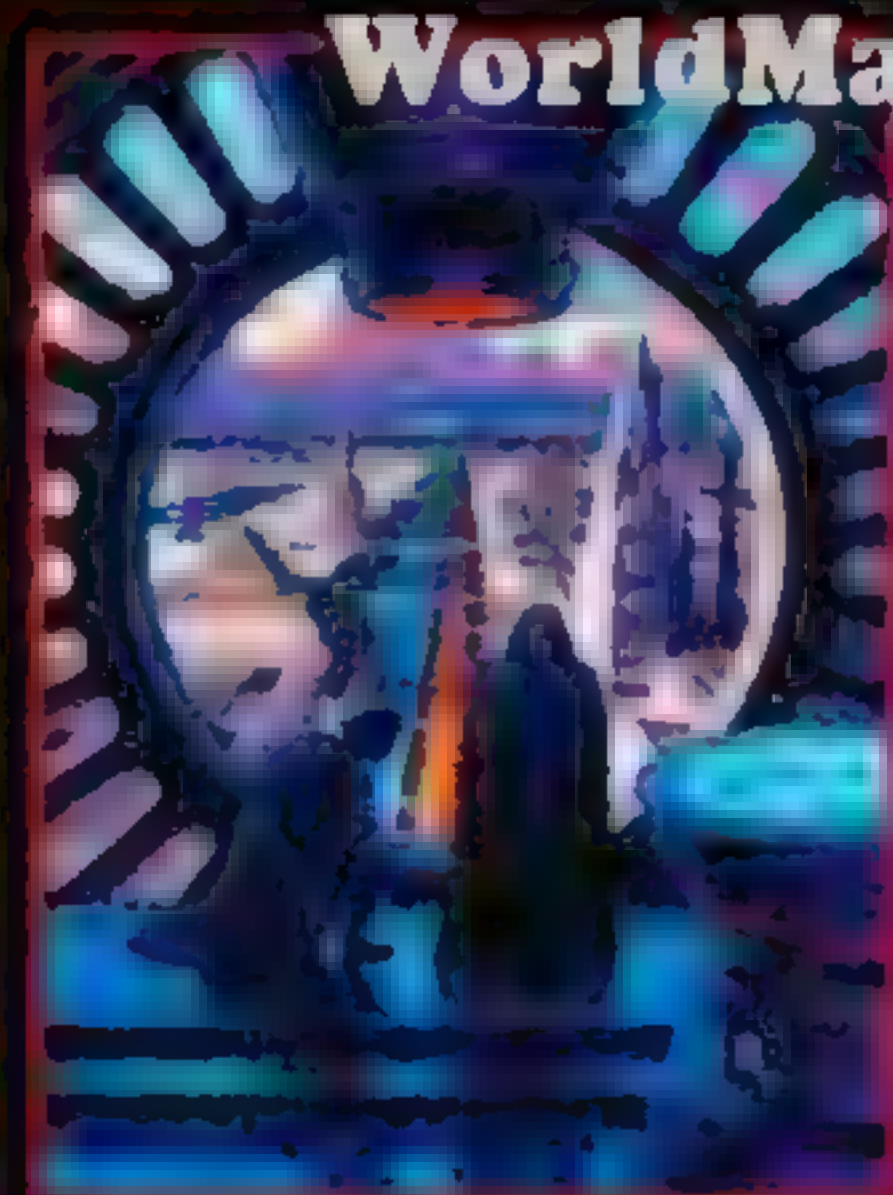


STAR
WARS

'A New Hope - Movie Poster'



'Millenium Falcon'



'Imperial Palace'



'Darth Vader'



'Vader Asteroids'

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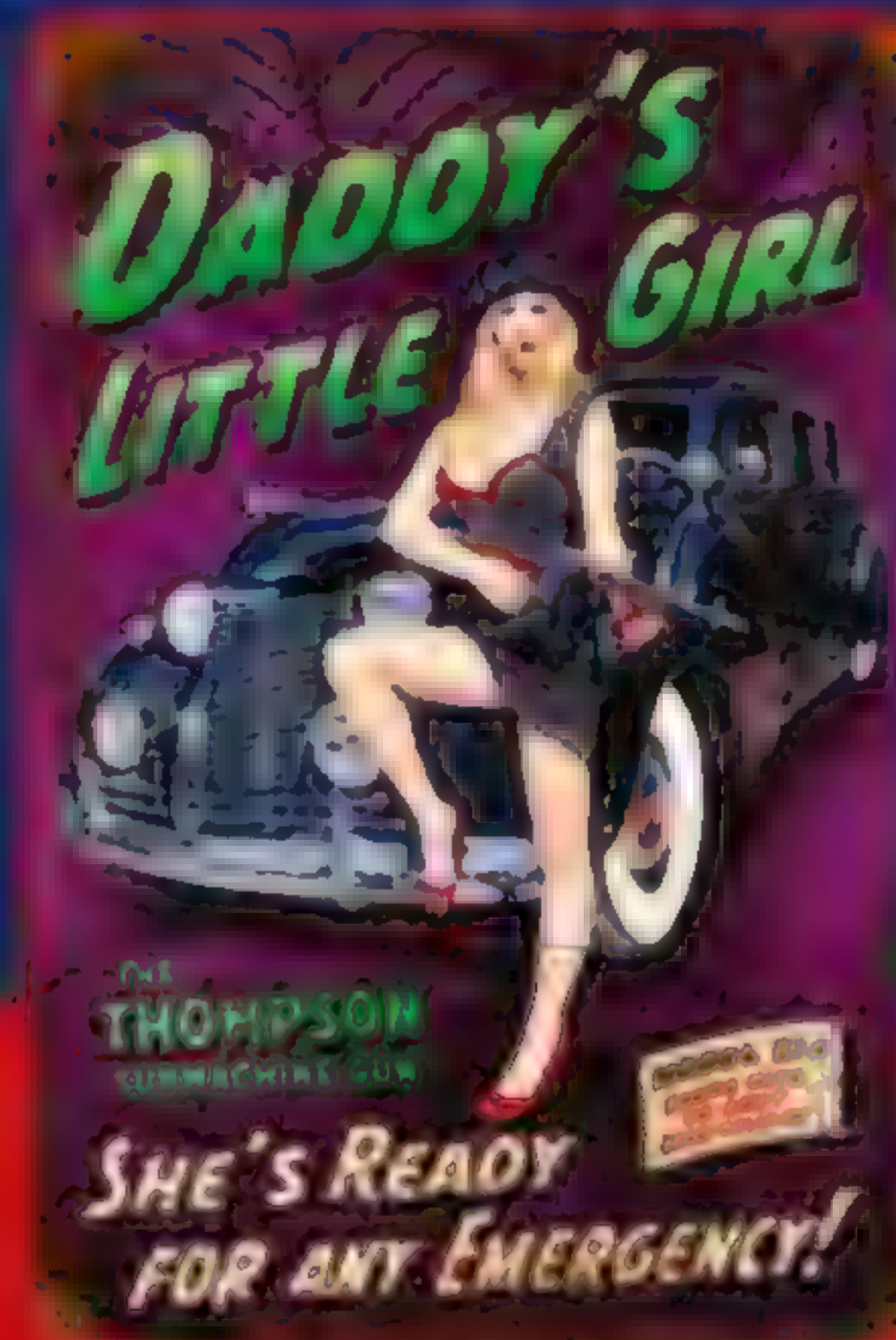
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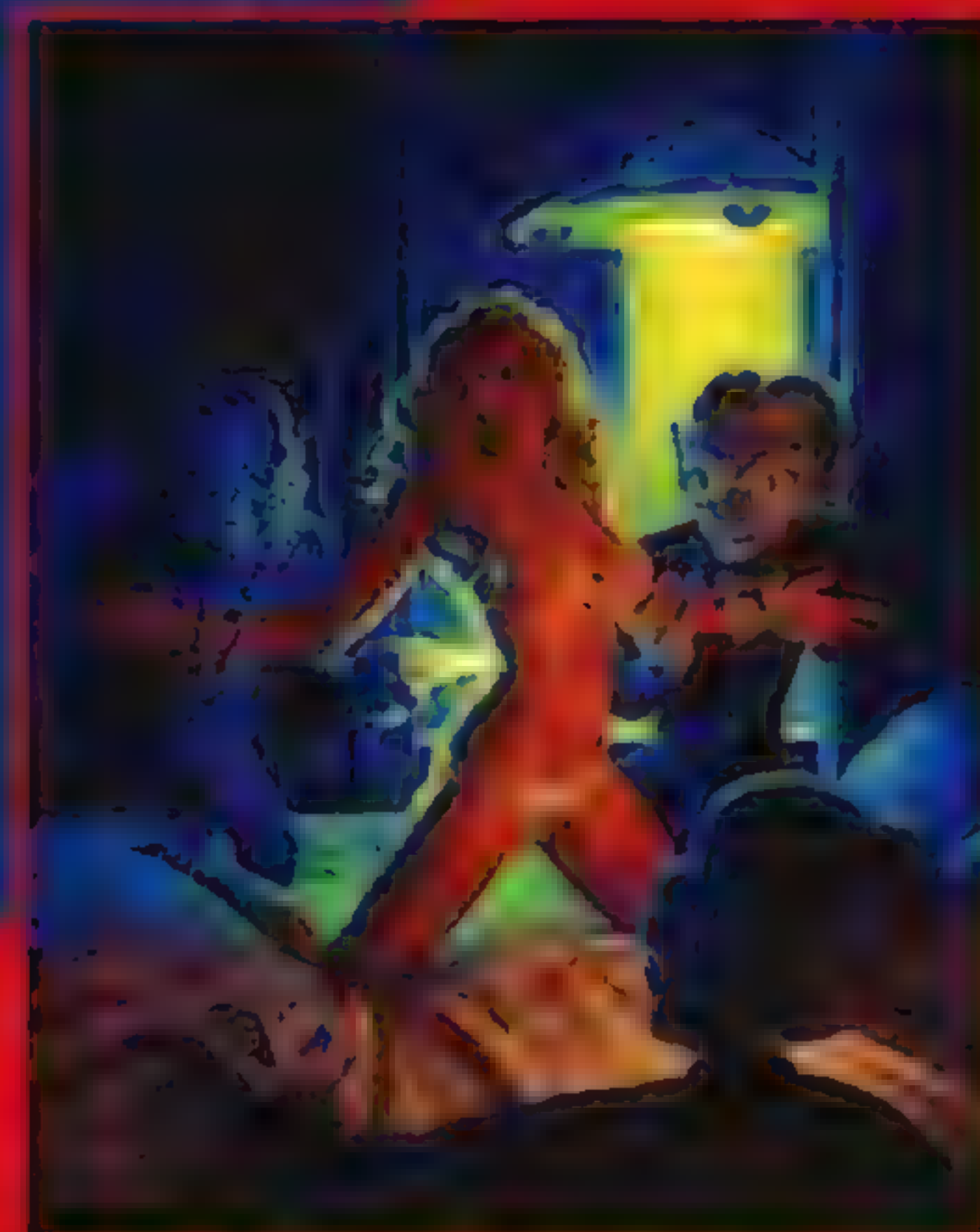
'Test Tube Baby'



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Advice from the world's best artists

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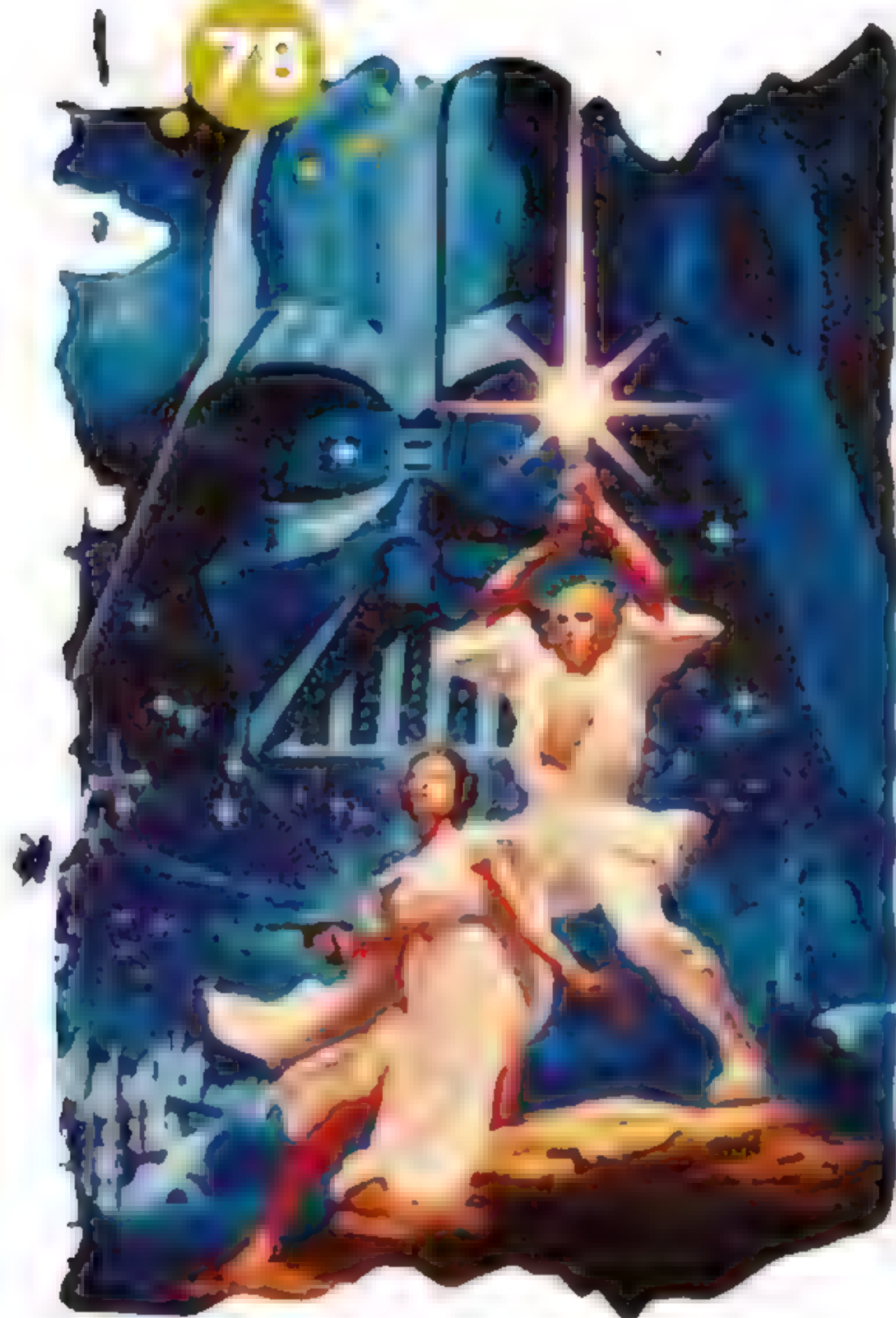
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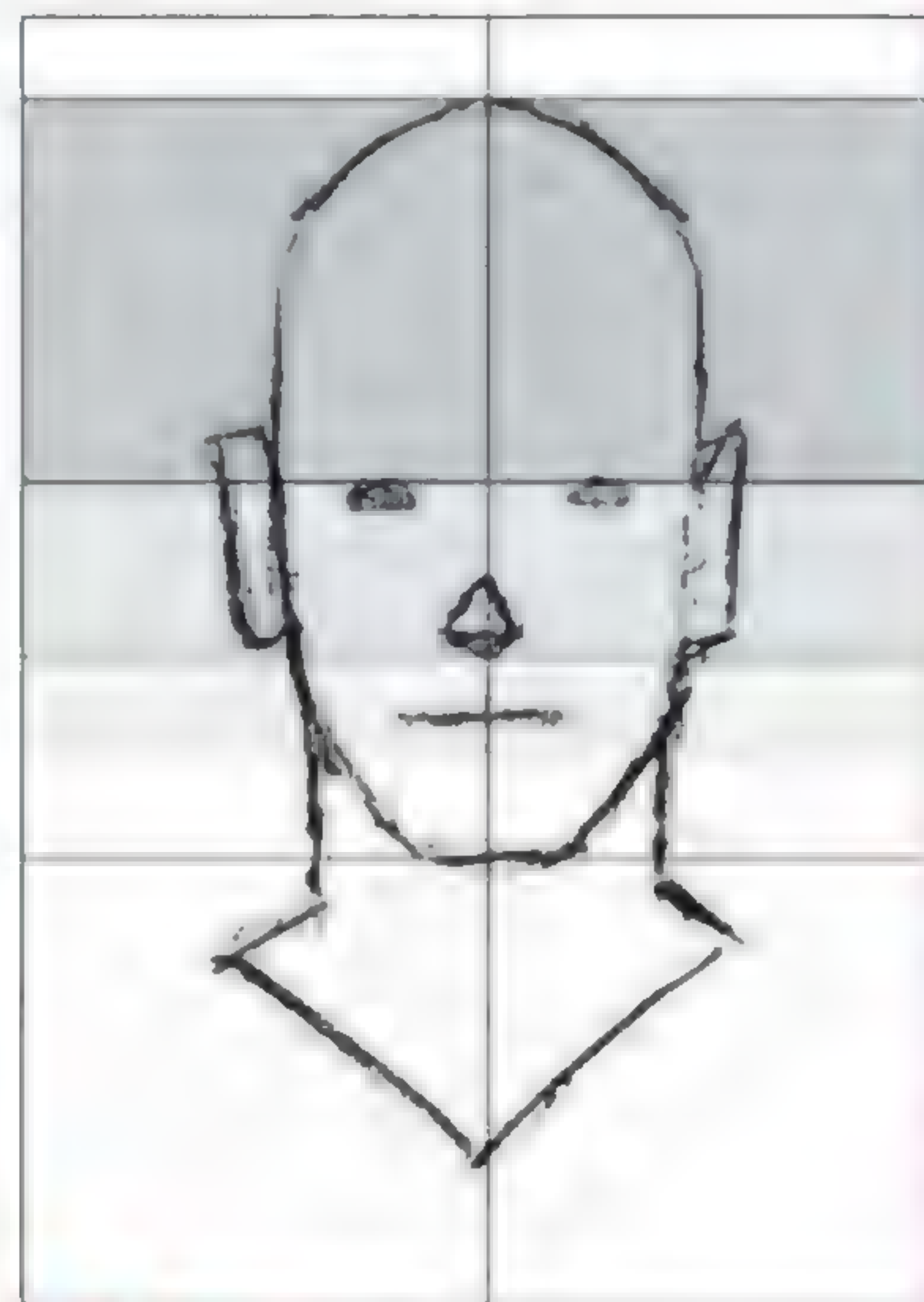


Photoshop

LEARN HOW TO PAINT A SITH LORD

Prepare to embrace the Dark Side of the Force as Darth Maul designer **Iain McCaig** shows you how to tattoo a Sith Lord and live to tell the tale

A long time ago, in an art department far, far away... George Lucas asked me to create a new Sith Lord for *The Phantom Menace*. I spent a year trying to out-helmet Darth Vader, and when I finally realised no one was ever going to top Ralph McQuarrie's icon of evil, I took the helmet off and started working the face instead. Ta da! Darth Maul was born, his tattoos a mixture of muscle patterns, ink blots and face painting (and clowns,



1 Head first

First, I have to draw Darth Maul's basic head shape. The proportions are classic for a head: divide the head in half to place the eyes; divide the lower half in half for the bottom of the nose; and divide the remaining bit in half again to find the mouth. The ears are normally between the bottom of the nose and the eyes, but Maul needs an extra bit to accommodate the horns on his temples.

Artist PROFILE

Iain McCaig

COUNTRY: US



Iain is one of the film industry's leading conceptual designers, and his many film credits include the *Star Wars* prequels. Iain's busy designing and directing his first animated feature film. www.iainmccaig.com

Workshop files

Iain's WIPs, final image and Photoshop brush files can be downloaded from imaginefx.com/mccaig.

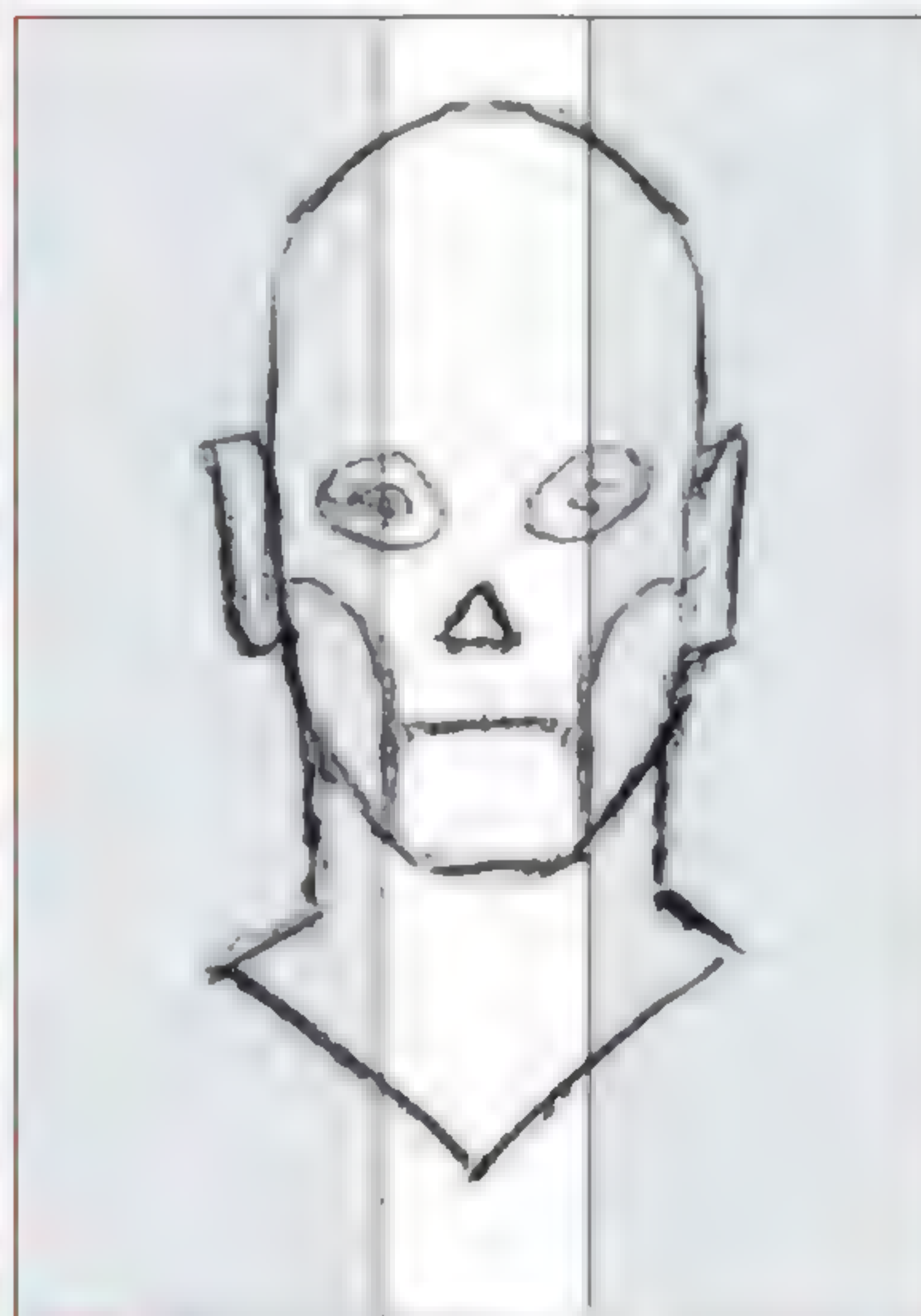
PRO SECRETS

Presentation is the key

As a concept artist, it's not enough to make nice paintings – you also have to present images that are well designed. If it's a costume, the actor has to be able to act in it; if it's an alien creature, it's got to have bones. For example, when ILM was creating its digital Yoda, they asked me to show them what his teeth looked like. To do that, I had to flay the Jedi master alive and send the CG team his skull (and no, it didn't look like Frank Oz's hand).

who still pop up in my worst nightmares). I realised that other artists might get lost trying to follow my maze of markings, so I made a simple instruction sheet and hand it out to the rest of the crew.

Cut to today. ImagineFX is doing a *Star Wars* issue and want a workshop. I find the old 'How To Draw Darth Maul' sheet and the ubiquitous sequel arises. Here, I take the drawing from part one and show you how to turn it into a fully fledged concept painting.



2 Skull elements

I put a circle around the eyes, then draw two curved lines from cheekbone to lower jaw, framing the mouth. These lines touch the outside of the mouth and should be on a vertical line with the centre of the eyes. The head should look a little like a skull at this stage. Incidentally, these are pencil sketches about the size of your thumb. I like to start small – it helps me keep the proportions in check.

I treat my digital art tools – Photoshop on a MacBook Pro and an Intuos 2 Wacom tablet – as if they were traditional. So there are no Undos and I use layers only to show the stages, not to experiment. Why? Because the great thing about digital paint is that you can change your mind forever, and the terrible thing about digital paint is that you can change your mind forever. I miss those days when you had to live with your mistakes, so I've banned Ctrl-Z from my workshop.



3 Apply a pattern

I draw the three leaf-shaped patterns on Darth Maul's forehead. The centre one ends in a line that runs right down to the bottom of the nose. Under the lips I modify the earlier lines to create an hourglass-shape under Maul's lower lip. I then shade all the outside, leaf and eye socket areas lightly, leaving the middle shape blank (the one that now looks like the upper half of a skull). ➔



All images © Lucasfilm Ltd. & TM. All rights reserved.



4 Snarls and scowls

I break that blank shape with the smaller tattoos, noting the negative space between the lines. Many of these control Maul's expression: the snarl lines on either side of the nose; the vertical scowl lines on the forehead. Don't forget the horns! Even I have to pay attention to where and how many there are.

5 And into Photoshop

I keep my drawing as the bottom layer and add a new layer on top of that, filling it with Darth Maul red (PANTONE Red 032 C). I set that layer to Multiply so the drawing shows through from below.

WORKSHOP BRUSHES

PHOTOSHOP

CUSTOM BRUSHES: CUSTOM BRUSH ONE

An adapted Soft Round 7. This brush responds beautifully to the pressure of your hand, going from a thin faint line to a slightly thicker solid one, all within the same stroke.

CUSTOM BRUSH TWO

An adapted Soft Round 30. It gives me a good soft-edged brush for when I want to paint or erase without creating a hard edge.

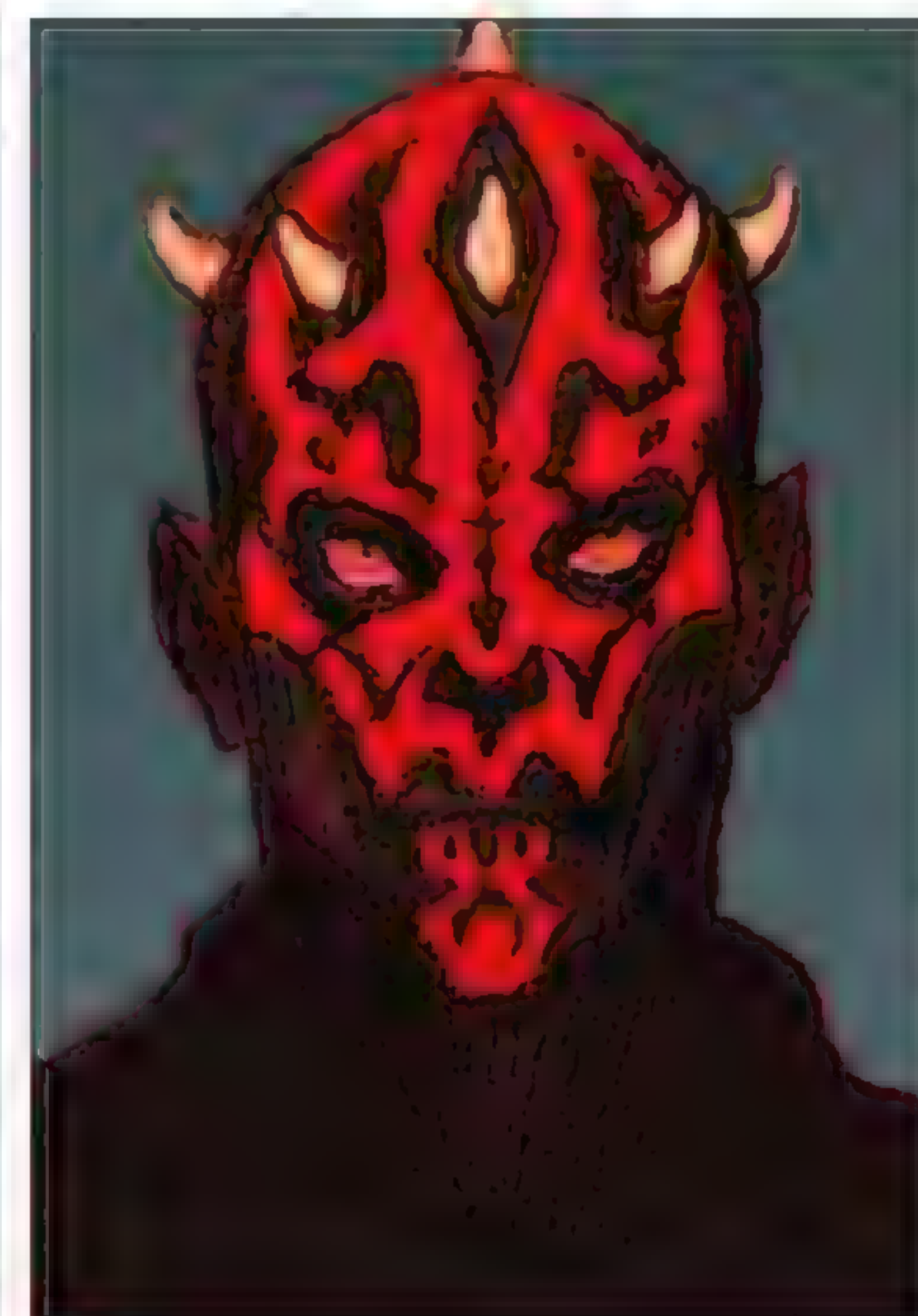


6 Paint tattoos

On a Normal layer I start using my favourite brush – it's one of two custom brushes that are all I'll need here. Using black, I lightly shade in the tattoos, to better see the positive and negative shapes.

7 Extra body

With a black silhouette, I create a body for Darth Maul on another layer and use a yellow-orange (PANTONE 163 C) to shade in the horns. I also start to define the bloodshot eyes. The image looks very graphic at this stage and hopefully somewhat frightening.

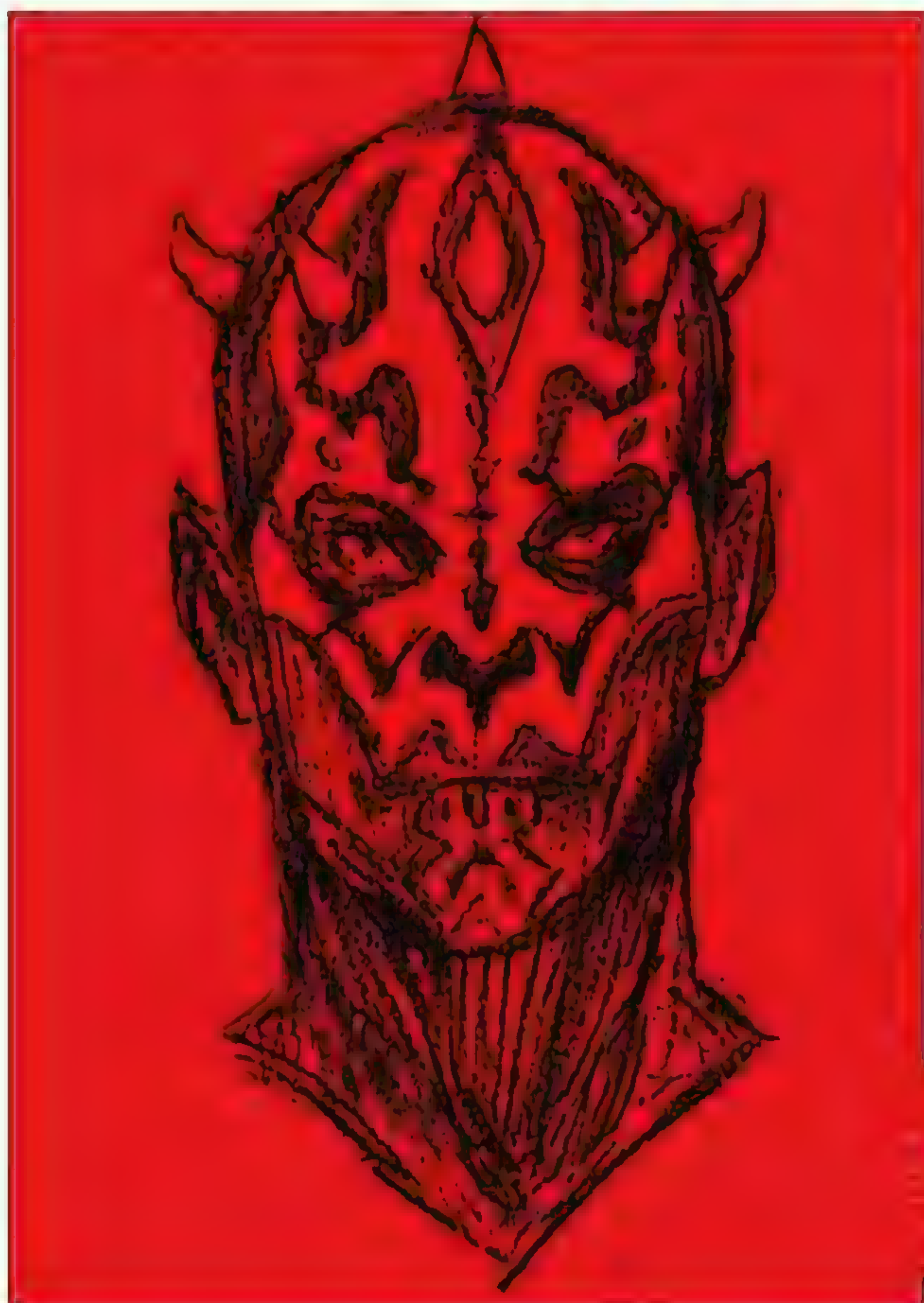


9 Smokey surroundings

I create another layer – all the layers are set to Normal, unless I say otherwise. This is where I start to really paint. Smoke is a lot of fun if you use a soft brush, such as my custom brush number two, and varying opacities. Because good music often helps makes good art, I'm listening to an eclectic mix of tunes while I paint the Sith Lord, translating the rhythms from the songs into the patterns in the smoke. I make a mental note to add some smoke to the foreground at the end, to marry the figure into the environment.

8 Paint in the background

I don't use masks very often, but this image was made for it. I use the Quick Mask option to mask out Maul and then save the selection, because I'll need it later on. For now, I mask out the figure and on another layer, drop a blue-grey gradient behind (PANTONE 446 C to 445 C). I don't worry about the bits of red that outline the figure, though – I know I'll be doing a lot of painting over top of this later on, and a lot of edge control in the final stages, too.



Shortcuts
Hide selection
Ctrl+H (PC) Cmd+H (Mac)
To remove the dotted marquee lines when making a selection, press this key combo.



10 Light areas
Using a light pink (PANTONE 169 C) and my favourite custom brush on low opacity, I paint in the lights on the figure. I wash right over the dark areas – I'll get to those on the next layer – trying to create a sense of a light falling onto the figure from above (and slightly stage right). I also go to work on the eyes, making sure that they catch a highlight on the upper eyeball and the lower lid. I'll keep working on those eyes almost up until the end. It's all about the expression in this painting.

11 In the shadows
I put this layer on 'Multiply' and using an Indian Red (PANTONE 484 C) I wash in the halftone and shadow areas of the image. I'm using a restricted palette to keep the image as simple and graphic as possible. I use Multiply and a low opacity on the brush, which enables me to build up the darks slowly and model the form. With the colours blocked in, the background in place, and the lights and darks washed in, I start to get a sense of what the final image will look like.



PRO SECRETS

Eyes right!

To draw eyes that seem excited without resorting to melodramatic expressions, try using the highlight. If the highlight cuts the pupil off from the top of the lid, you'll create the illusion of a wide-eye stare without having to draw one. Make sure the highlight works with your lighting scheme, though, or it'll emphasise your sleight of hand and give the game away.



12 Extra dimension

On a new layer, I use the last of my pre-set colours (PANTONE 520 C – this one a blue-ish purple) to give the black tattoos on the upper surface the feeling that they're catching some fill light from the sky. Suddenly, the painting starts to feel like a three-dimensional thing to me, and not just a black and red graphic. Notice that I haven't tried to completely eliminate the drawing underneath yet – I can always take it out later, and for now I like the texture that it gives the image.

PRO SECRETS

Negative space

Darth Maul's facial tattoos aren't randomly placed; try looking at the negative shapes between the tattoos and see if you can imply those shapes as well as the ones you're drawing.

13 Finishing details

I bring some of the sky fill (cooled just a little towards blue) to define some of the details in the costume. I get lost in listening to good music as I tighten, sharpen, blend and soften (especially on the edges where I want to create a soft focus, such as the shoulders and outline of the head). There are no pre-set colours now: everything is eye-droppered from the painting itself, as if it were a giant colour palette.



14 Extra horns

Some foreground smoke on a new layer and I'm done! Almost. Remember those horns and how I have to pay attention to how many of them there are? Well, I've missed two: the ones that come out of his temples, just above the ears. I decide to adapt them from the horns I've already painted, grafting a pair onto the sides of the head, then modifying them with the Transform tools and some paint-over to make them blend in.

15 And... smile!

So why is there another layer if I'm done? Well, I thought I'd leave you with a Maul expression, to show you why the tattoo lines are where they are. See what happens when he snarls/smiles? Everything falls into place to enhance his evil expression, almost as if it were designed that way. Actually, Ray Parks – who played Darth Maul – once described him as cheeky rather than evil. I absolutely agree! It's what gives Maul his special flavour: he takes giddy pleasure in causing mayhem. And two Jedi to one Sith? Bring 'em on!



"My scope's negative"

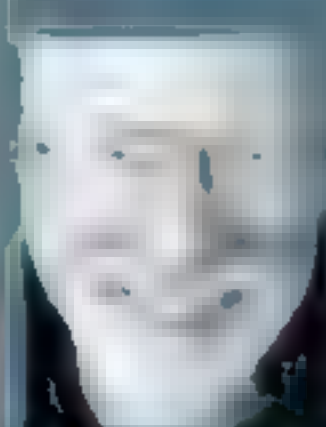
For the first time we used Dioxazine Purple instead of black. We realised it's actually a deeper black than black. This was a revelation for us.

Traditional A LONG TIME AGO IN A GALAXY FAR, FAR AWAY...

Greg Hildebrandt reveals new secrets on how he and his brother Tim designed the original Star Wars poster

Artist PROFILE

Greg Hildebrandt
COUNTRY: US



Greg has been an illustrator for 52 years. Working with his twin

brother Tim, his career has spanned film animation, children's books, textbooks, advertising, pin-ups, comic books, commissions and even propeller cone art. Tim sadly passed away in 2006.

spiderwebart.com

DVD Assets

Greg's reference photos and poster art are on the DVD, in the Workshops section.



Over the past 34 years I have been asked many times about the original Star Wars poster, produced for the film's release back in 1977. When ImagineFX asked me to write about it once again, I sat back in my chair and wondered what I would talk about that I hadn't already said in countless other publications and websites.

Tim and I were 38 years old and working on our fantasy novel, *Urshurak*. The phone rang. It was the Jon and Murray ad agency in New York. They had a movie poster job that they needed done in four days. They called us because of a *Young Frankenstein* painting that we did for them, in 24 hours, back in 1974 for the Mel Brooks film, and the fame which we'd gained thanks to our *Lord of the Rings* art.

We went into the city and discussed the layout they wanted. They gave us some 8x10 photos from the film for reference. Then we went back to my studio and painted non-stop for 36 hours to deliver the job. But this everyone already knows. What I will tell you here are a few of the details that have never been revealed before... until now, that is.

"Look sir, droids"

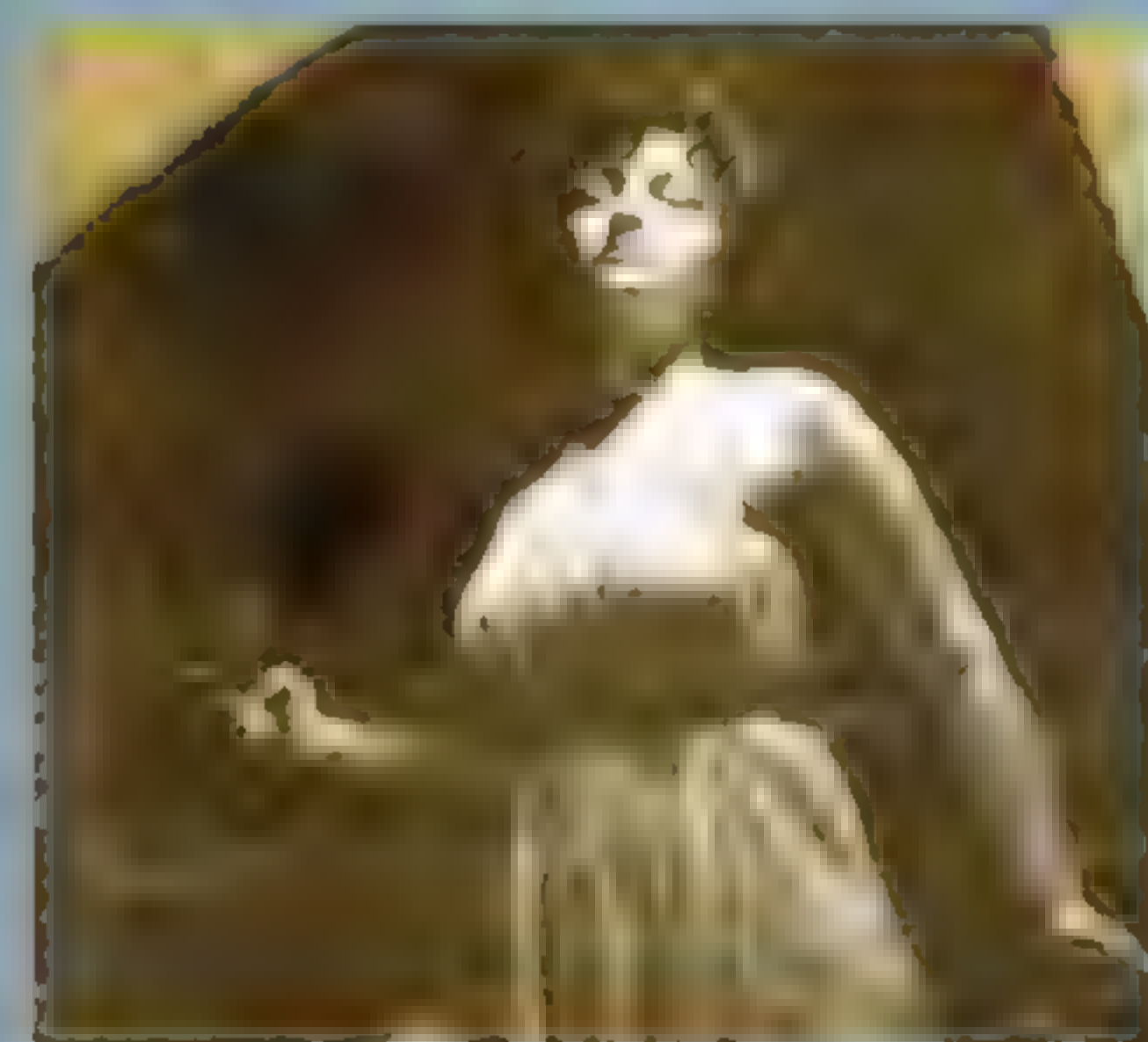
When we delivered the painting the droids weren't in it. The art director for the space was too open and it needed something. I suggested the big hairy guy, but they called George Lucas and he said, "Good idea. Tell them to paint the droids in it." We ran to an art store in New York. There wasn't time to go back to my studio, so we painted R2-D2 and C-3PO right there at the agency.





In those days artists weren't usually credited on movie posters so we painted our name small. Murray said that George wanted the signature large. So we painted it out and repainted it bigger.

How I create... AN ICONIC POSTER



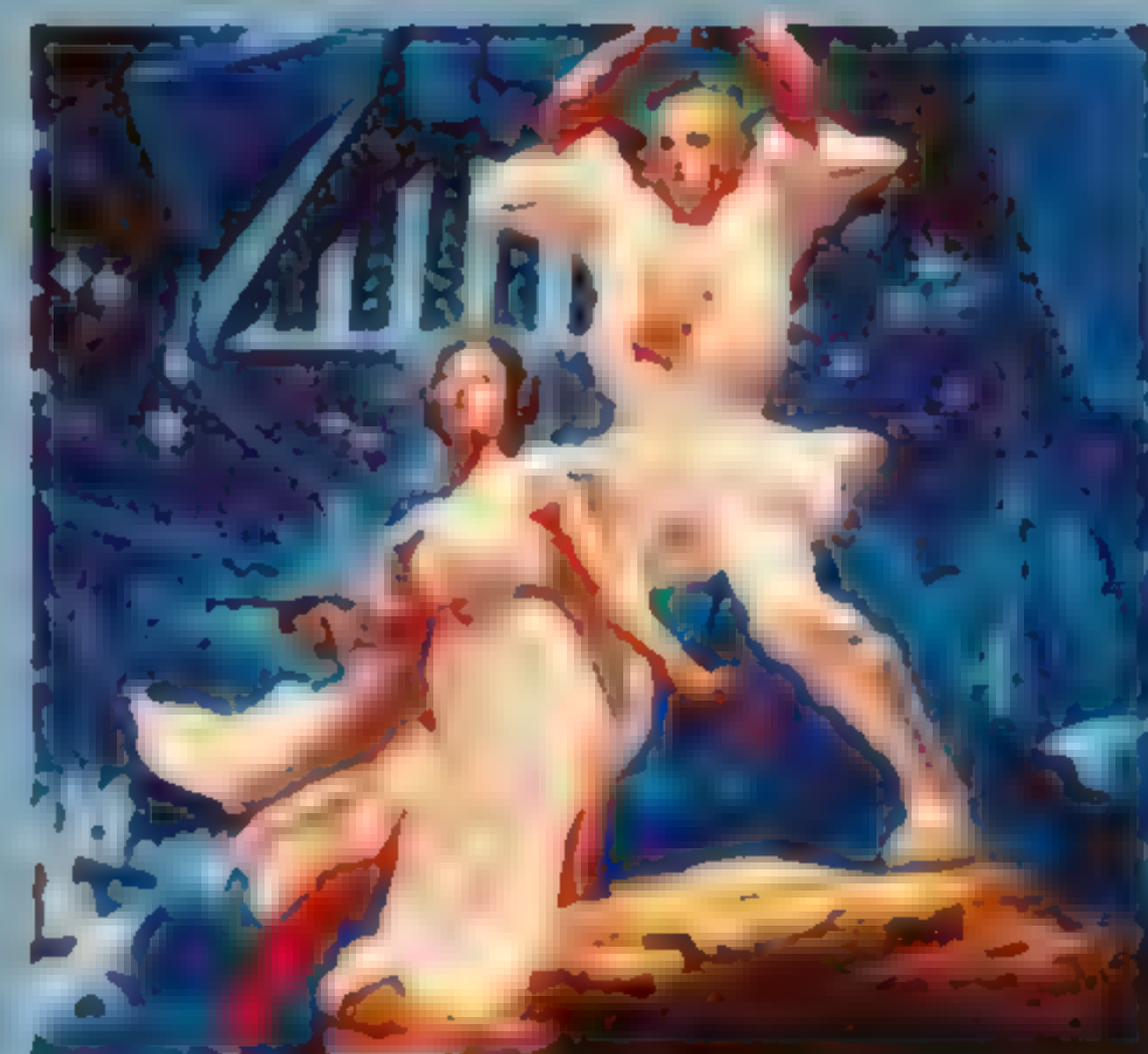
1 "She's beautiful!"

We have used models for
kernels and we will discuss a
representation for kernel space and how
it works with the Fourier Transform. These
models are used in learning from a set
of data. They are used in many other
applications. The models are used in
many other applications. They are used
in many other applications. They are
used in many other applications.



2 "Full Disclosure"

The two went off to the second bar just east of the traffic. We found the kitchen, but the cook, a young man named Jose, told us that the other two boys were in the second bar he passed a few hours earlier, when we left. We walked north for half hour or so to the third bar. The second bar was not smoking and seemed deserted, and Jose said the boys probably left there by another way around the corner.



3. You're who?

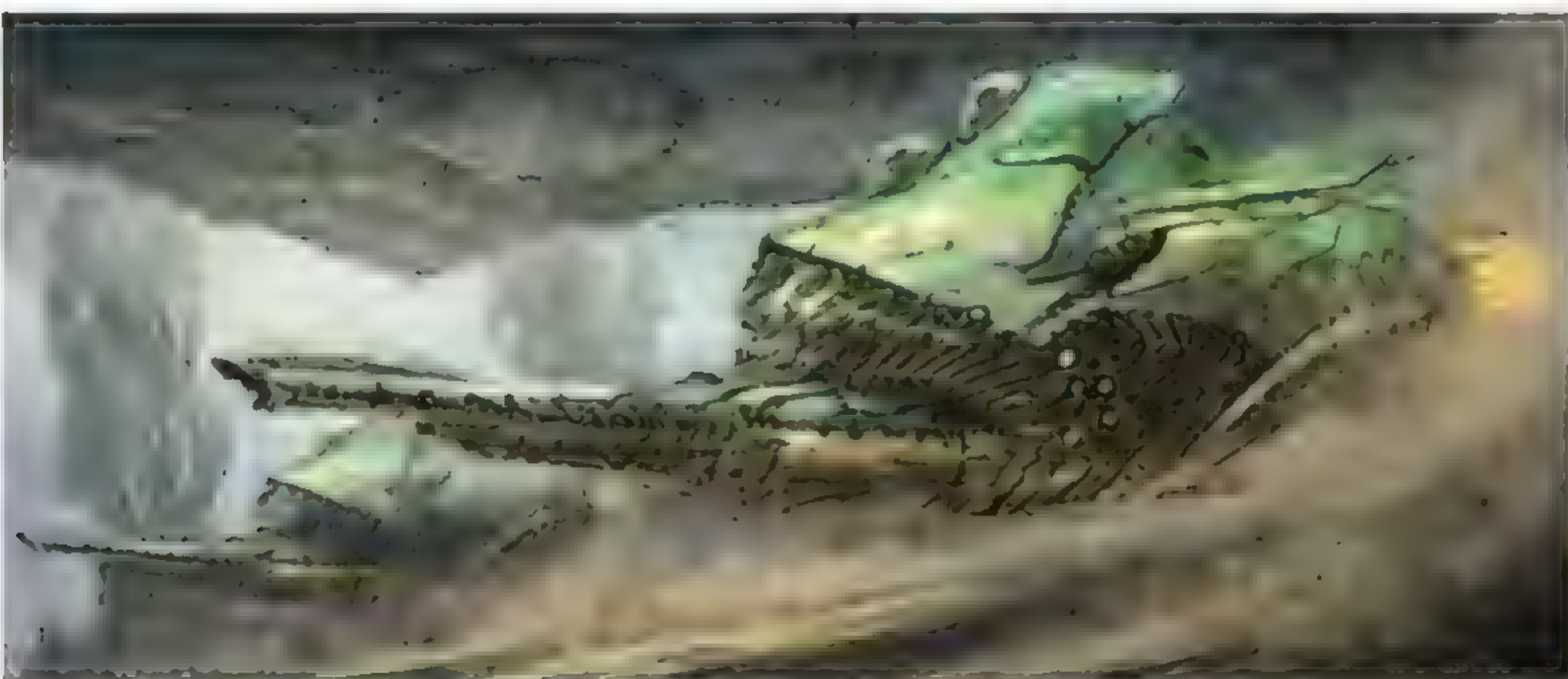
[illegible]

*Photoshop*

CREATE YOUR ART IN PARALLEL



Putting together concept pitches can throw up many problems along the way. Star Wars Episode III artist [Feng Zhu](#) shows how working on multiple images at once can uncover a variety of solutions...



Two is better than one – that's the theme of my workshop. Whenever I'm doing client work, live demos for teaching purposes or personal sketches and paintings, I always focus on producing a series of images rather than just one. In addition, I usually work on all the images simultaneously. For this workshop, I'll produce two production paintings at the same time. I've found that this approach has several key advantages.

First, by working on several images at once, it keeps my brain and eyes refreshed. Whenever I get bored of looking at the same one image, I'll switch over to another. This will keep the work flow interesting – no matter how long the project lasts.

Artist PROFILE

Feng Zhu
CHINA



DVD Assets

Second, by going back and forth between images, I can spot mistakes a lot easier. This has the same effect of walking away from your work for an hour. Each time I switch images, I'm essentially looking at it with fresh eyes.

Third, I can achieve a lot more in a short amount of time. Working on a single image until it's finished can be dangerous in my line of work, because there's no accurate way to measure your total production schedule. Clients rarely ask for just one image – they always want to see as many ideas as possible in the

shortest amount of time. Therefore, by starting on several images all at once, I can roughly average their total completion time.

Fourth, by producing multiple images you're essentially creating a series. In a designer's portfolio, those drawings or paintings that fit into a themed project look a lot more impressive. This shows your ability to adopt a design language and solve potential design issues.

Fifth, forcing myself to multi-task images enables me to stay loose. I can't afford to become too focused or waste

time on unnecessary details when there are a group of images to finish.

Sixth, working on multiple images also has an evolutionary effect. For example, I might sketch out an interesting shape or find a cool way to render metal. I can then immediately adopt that design or technique on a different image.

Finally, it's just fun. I feel more accomplished when I can finish several images all at once – which builds confidence. It keeps the fun factor high and reduces the chance for boredom.

Okay, now on to the actual workshop!

PRO SECRETS

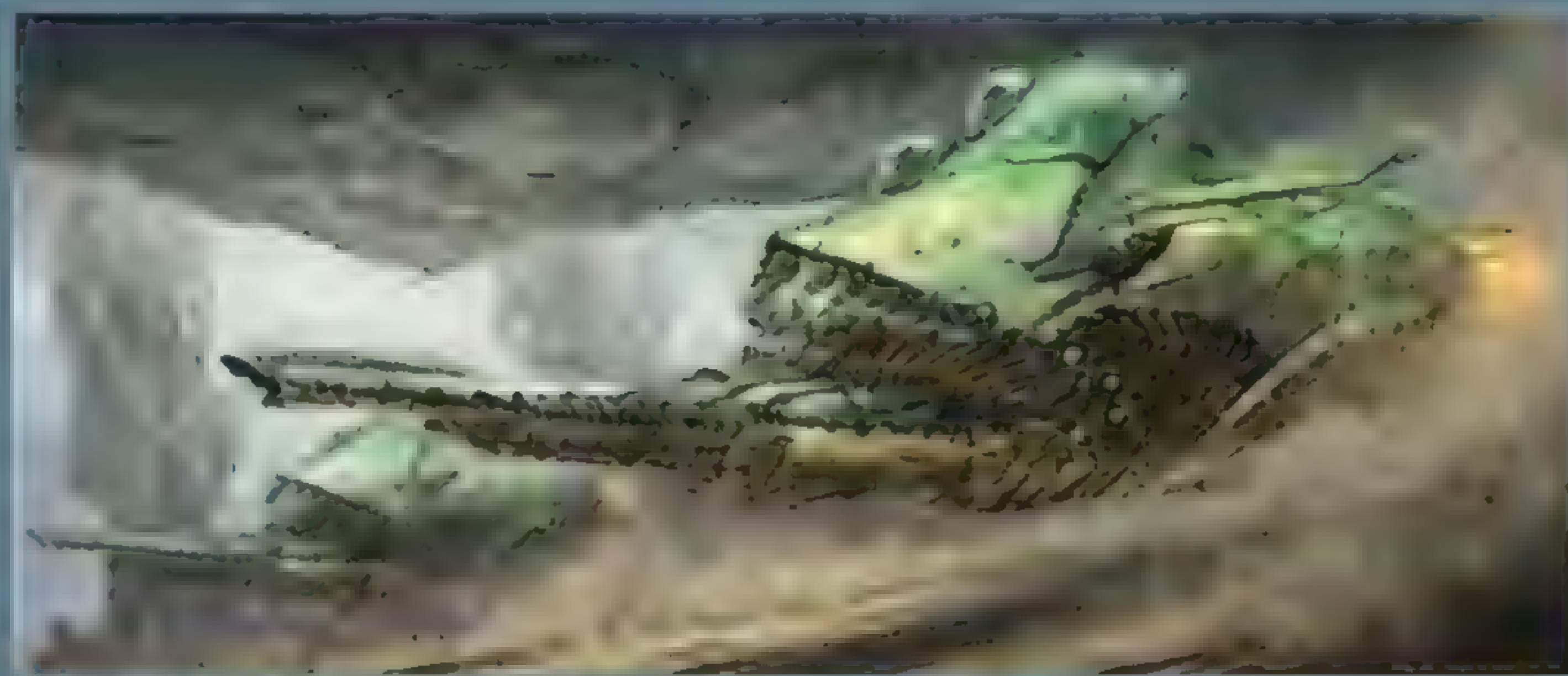
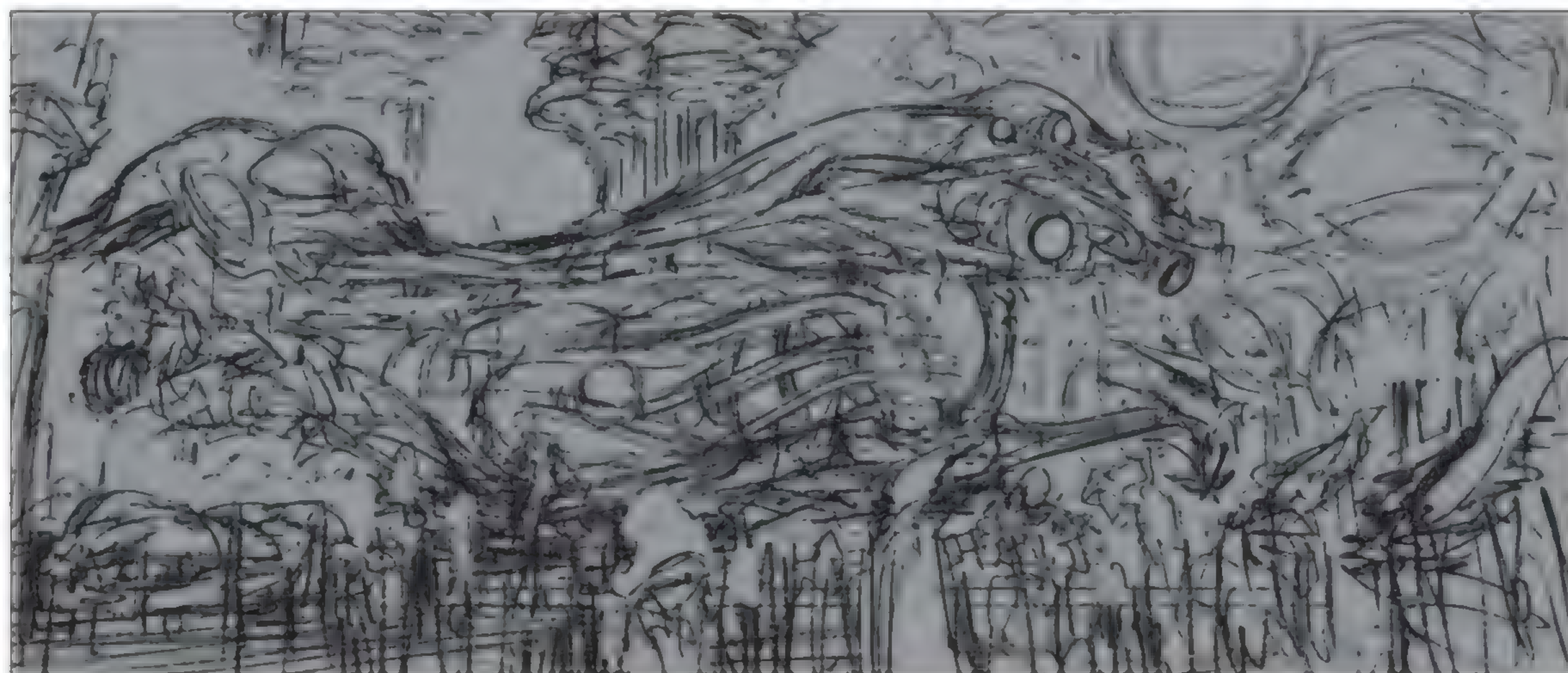
Set up a save system

1 Sketching the scene

I start 90 per cent of my paintings with a rough sketch. I find it hard to be creative on the fly, especially if the project has design restrictions. In this case, I'm designing two vehicles and scenes that fit into a universe that I've previously developed (an intelligent bug planet). I also want these two scenes to

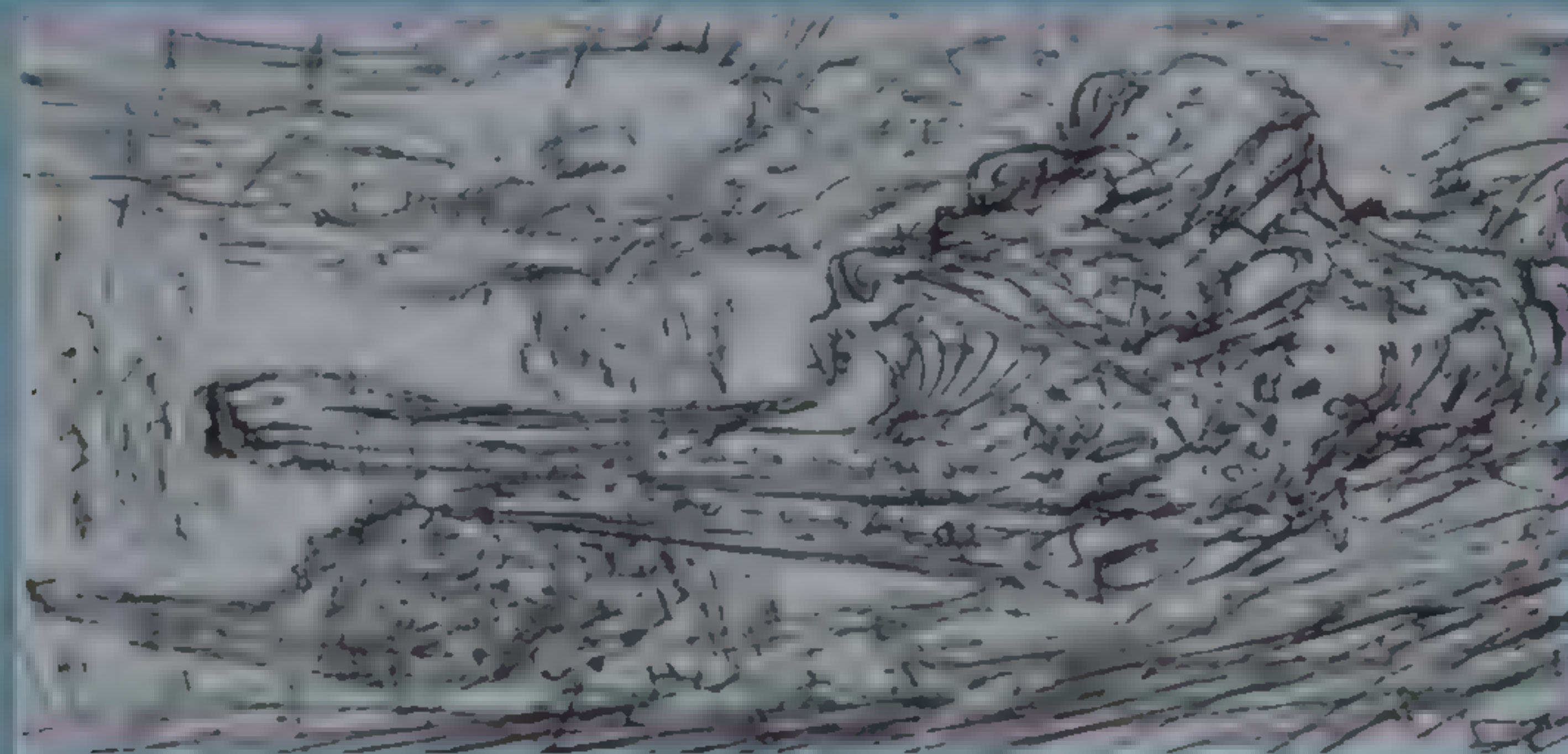
contrast with each other. Therefore, the first image takes place in a nightclub setting where alien celebrities are arriving at a club or bar. The second image (see the boxout below) is a battlefield scenario. The first vehicle faces right while remaining stationery, while the second one faces left and is in motion. One scene is set at night, while the other

is in daylight. Finally, one of my vehicles is a civilian transport while the other is military in nature. These contrasting points are all related to the key points that I've mentioned previously. These sketches don't have to be super tight, but they do need to communicate the design package, as well as establish the shot with proper camera and perspective.



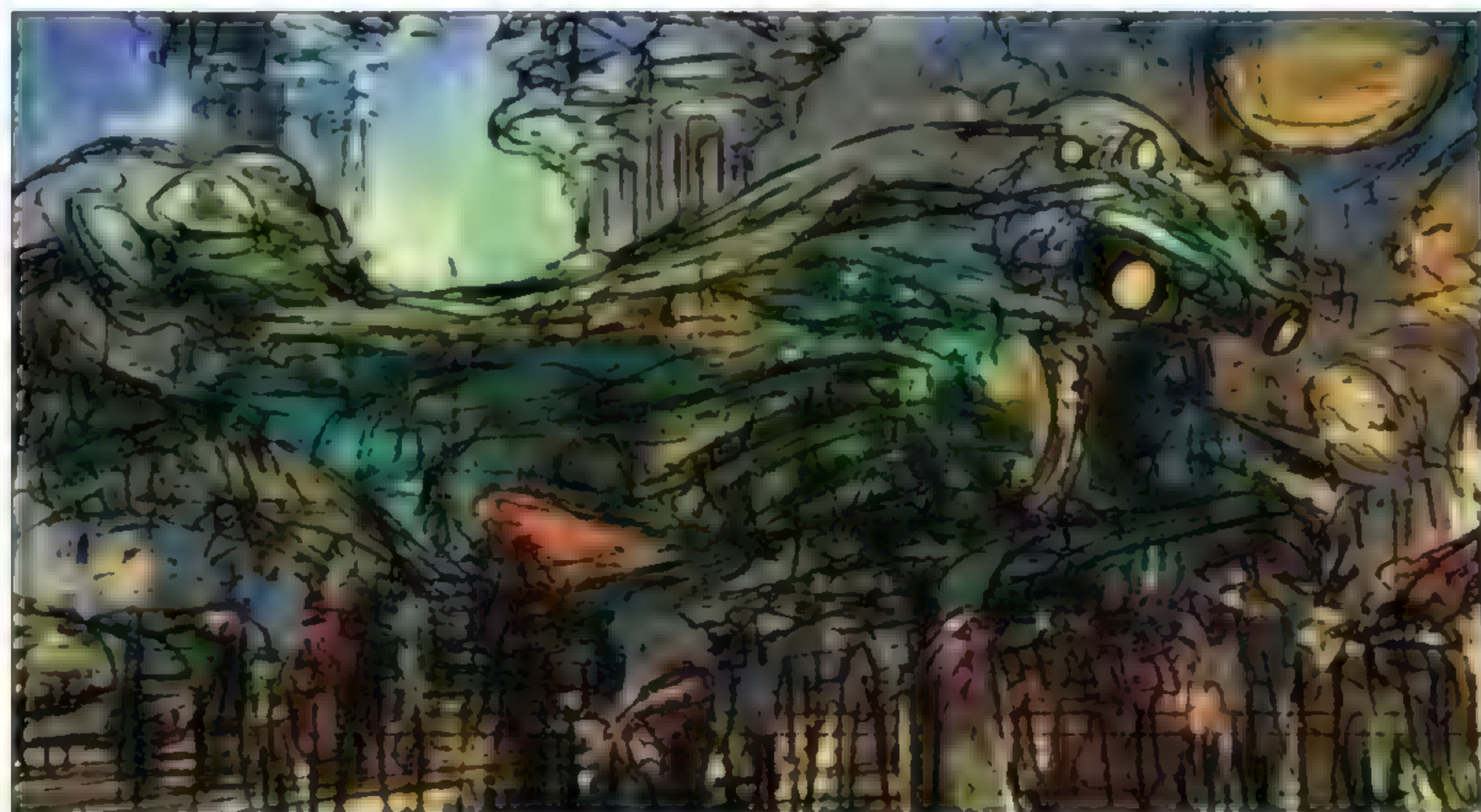
PAINT A DAYTIME DESERT BATTLE

Running alongside Feng's futuristic club scene is his image that's set during the day on the bug world. The primary difference between the two are the lighting considerations...



1 Create the sketches

The initial sketches don't need to be tight, but must convey the mood and direction of the artwork. This second of the two images is the opposite of my main one, so where the first image is set at night and illuminated by all manner of artificial light sources, this one will be pictured during the day and so I'll need to take natural light sources into consideration. Furthermore, while the first image features a static subject, I want the craft in this image to be moving. In this manner I can feed off one image to inspire the other.



2 Blocking out values in the scene

At this point in the process I'm just blocking in the local values and colours – trying to capture the overall palette, lighting and mood. The line drawing is separated out onto its own layer. The resolution at this stage is 5,000 pixels by 2,128 pixels – this is the ratio for widescreen films. There are just two layers active. One is the line drawing and the other – the background layer – is where I'm putting all my colours.

3 Defining the light sources

Now I start to separate out both local and global values according to the light source(s). Without good values these paintings won't read well, so it's pointless to start painting details until this stage is completed. For the nightclub scene, there are several primary light sources: the club window, floor, background city lights, headlights and cabin interior lights. I want this scene to feel busy, so multiple light sources are a plus.



4 Finding some form

Now that the primary values are locked, I can start on the first pass, tackling form details. The goal here is to define all the major shapes. At this stage, the line drawing layer has also been removed and I'm down to just one layer.

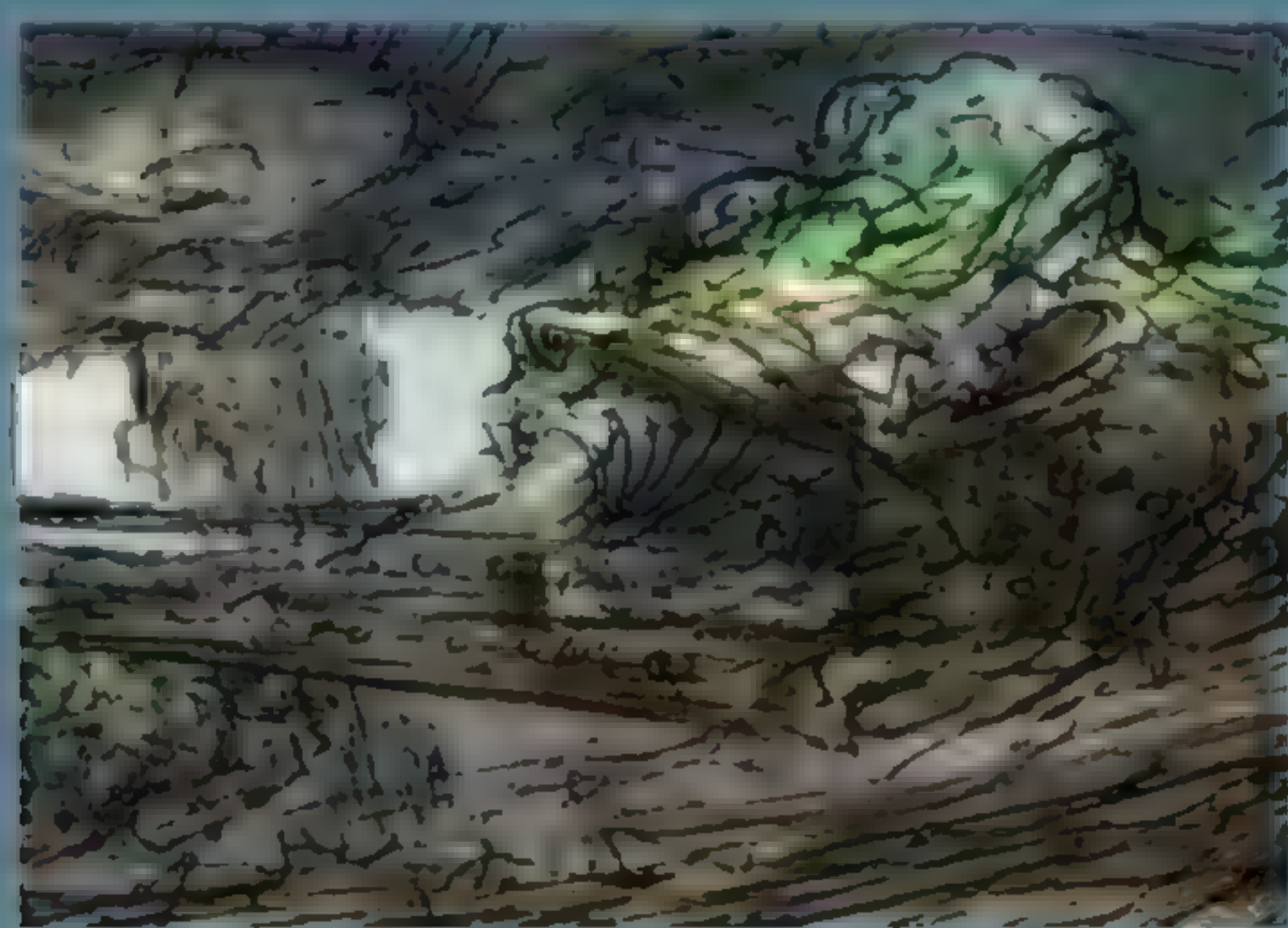
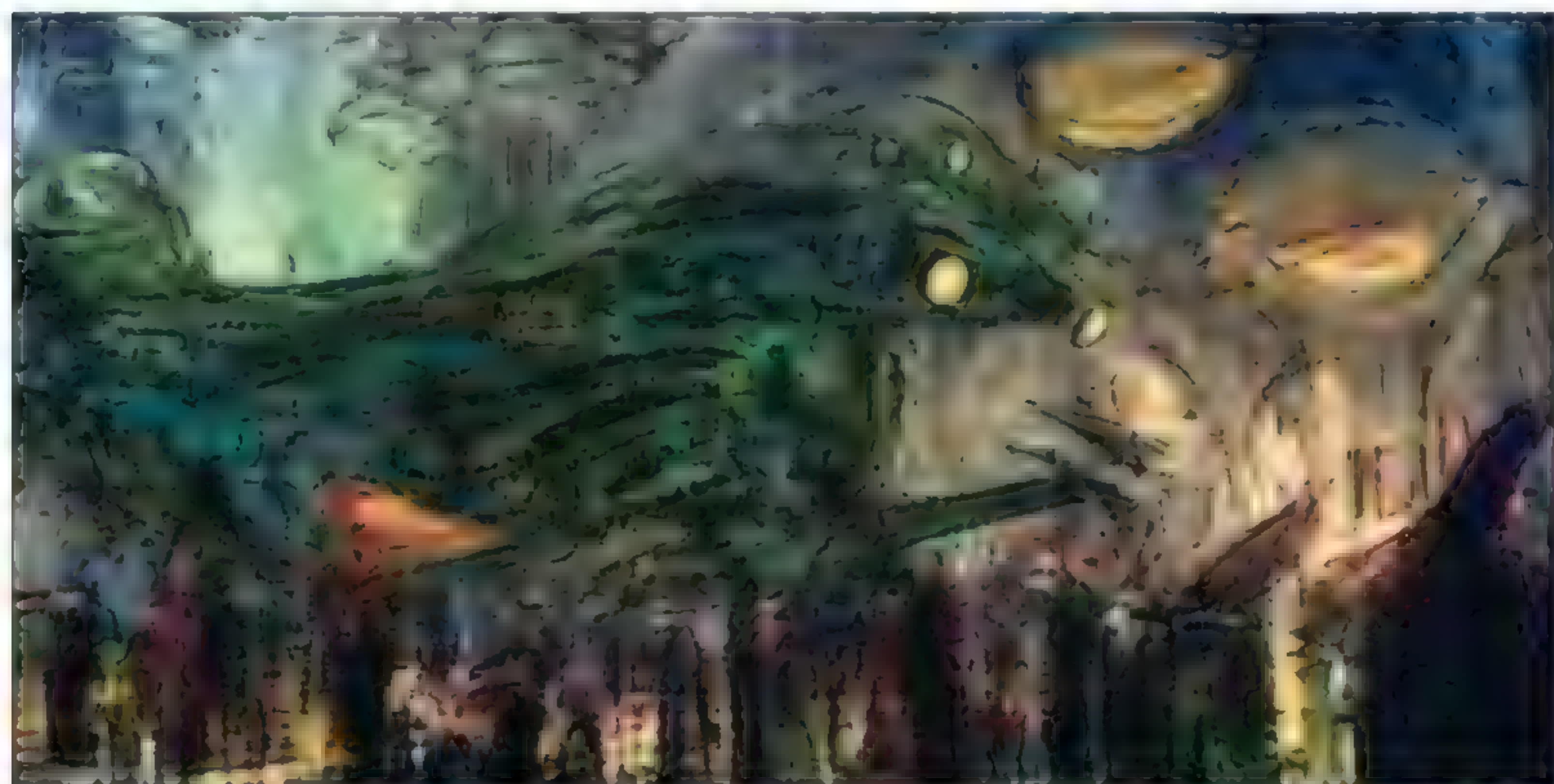


PRO SECRETS

This is the first painting in the series.

5 Mirror image

Once all the major forms are defined, I can spend the next few hours refining the image. On this first image – my nightclub scene – I've mirrored the composition. This is another way to keep the image fresh and help spot perspective and composition mistakes. I often don't decide on the image orientation until I'm nearing the end of the painting



2 Colour process

At this stage the sketches are finished and I feel that I've got a sense of the composition, which is a fast-moving battle scene. Now I can start working on the tone of the piece. I separate the line art out onto its own layer and then create a Color layer to work from. As before, I only use two layers for this image.



3 Defining light sources

Unlike my nightclub scene on the bug planet that features numerous light sources, I want this battle painting to have only one primary light source. I decide that it's the sun coming in from the right. However, the desert ground will act as a very good bounce board – bathing the bottom part of the ships in warm light.

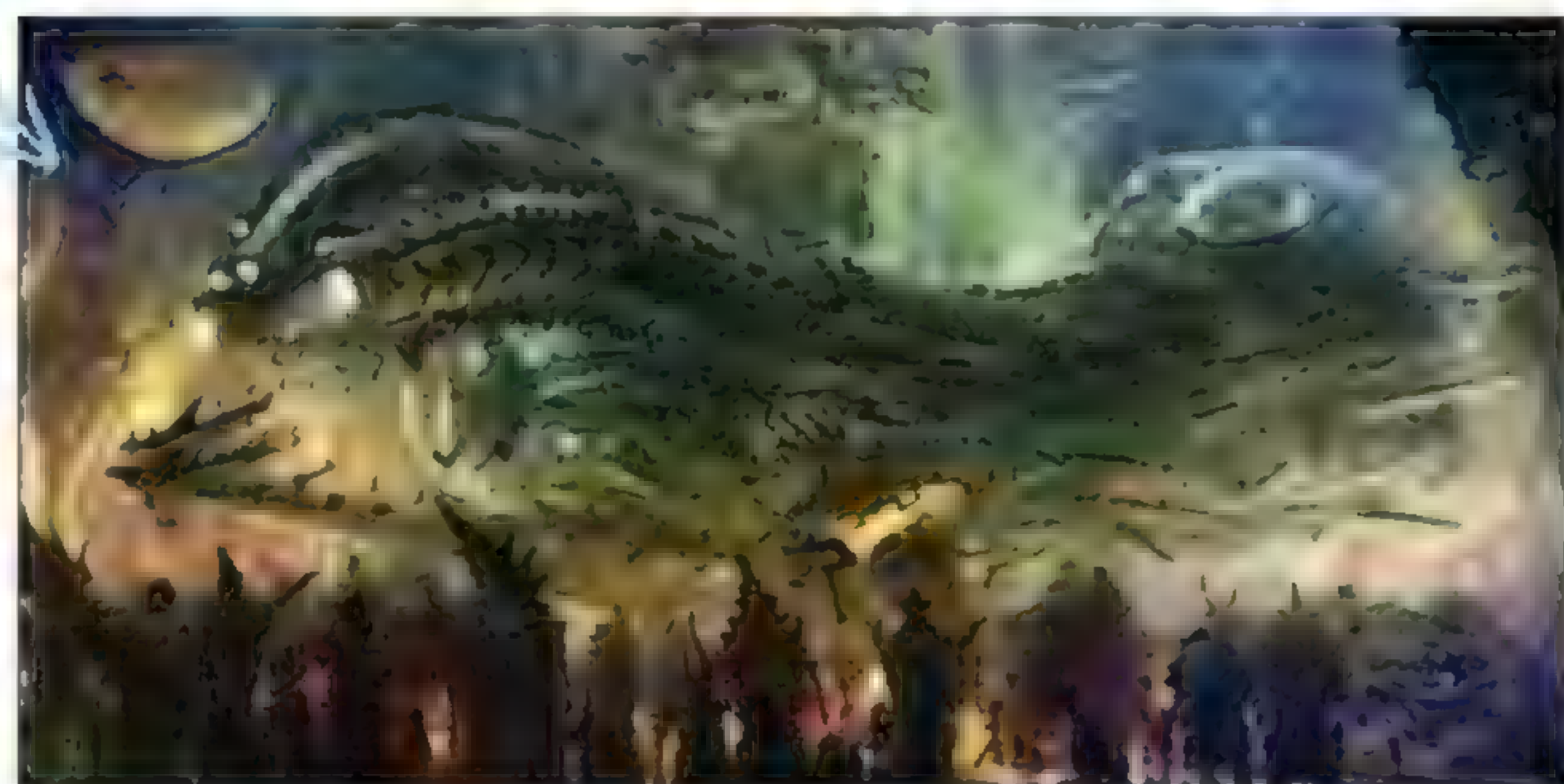
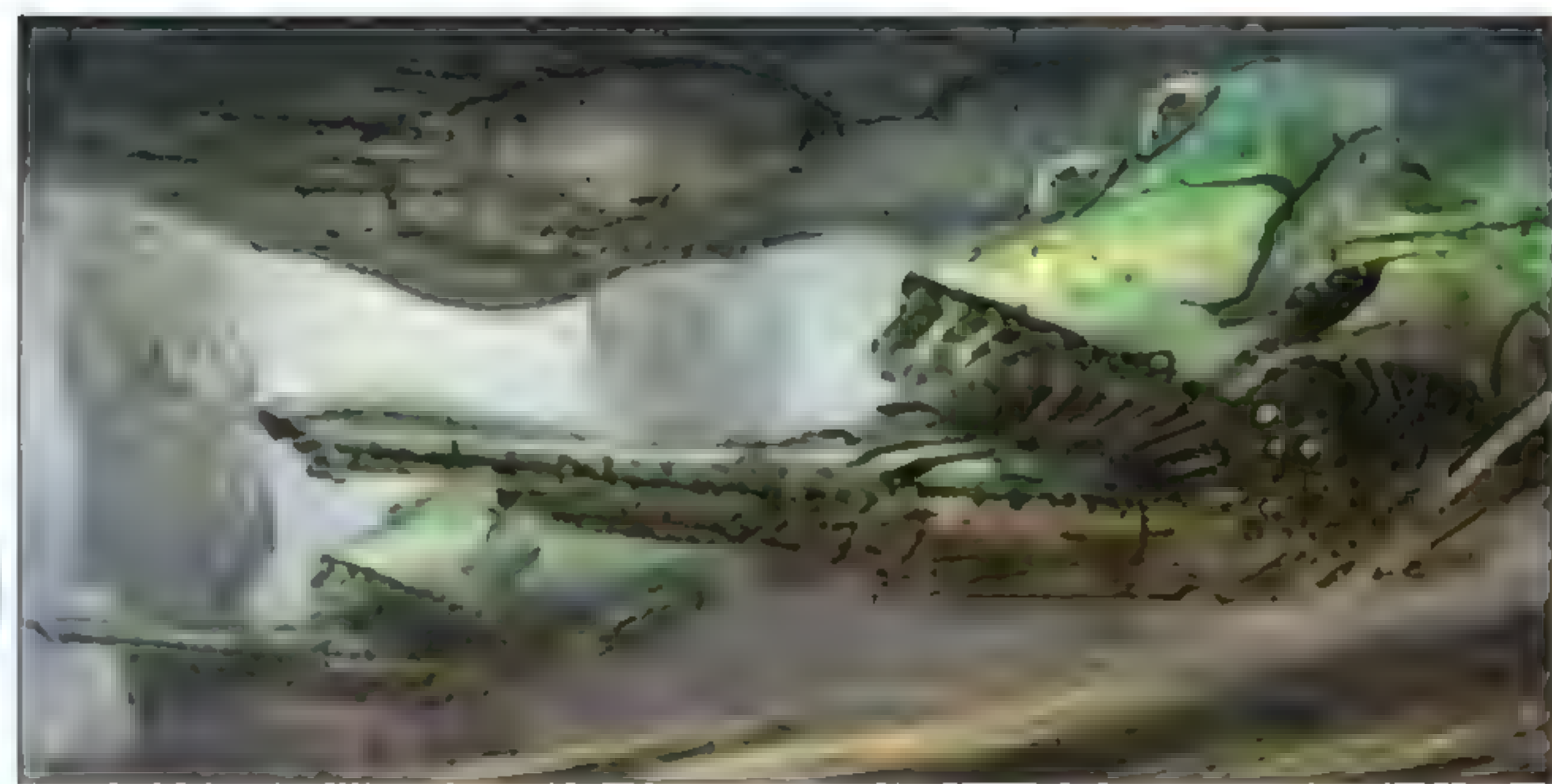


4 Defining the form

I've now reduced my layers to just one. By removing the original sketch layer I'm able to give my full attention towards defining the form of my military vehicles. My goal here is to finalise the major shapes that will form the bulk of the vehicle. I refer back to my night scene to see what design choices I made for the civilian vehicle.

1 Increase the document resolution

It's time for the finer details. To reduce eyestrain and pixellated brushes, I've doubled the resolution to 10,000 by 4,256 pixels. This document size can cause slower PCs to come to a halt. To counter this, I'm working on an Intel Core i7-960 CPU with 12 gigs of DDR3 RAM. There's no image or brush delay on this system – I simply can't stand lag or stutters, and I'm sure I'm not alone in thinking this!



3 Work on both images

The next two hours are spent adding details to both images. I tend to work for about 20 minutes on one and then switch over. In total, I spend about five hours painting both images. The second image – the battle scene – is a lot easier to paint simply because of the reduced primary light source. I have some trouble staging the nightclub scene because of the multiple primary lights, which can flatten the forms, so it takes roughly about three of the five hours to complete.

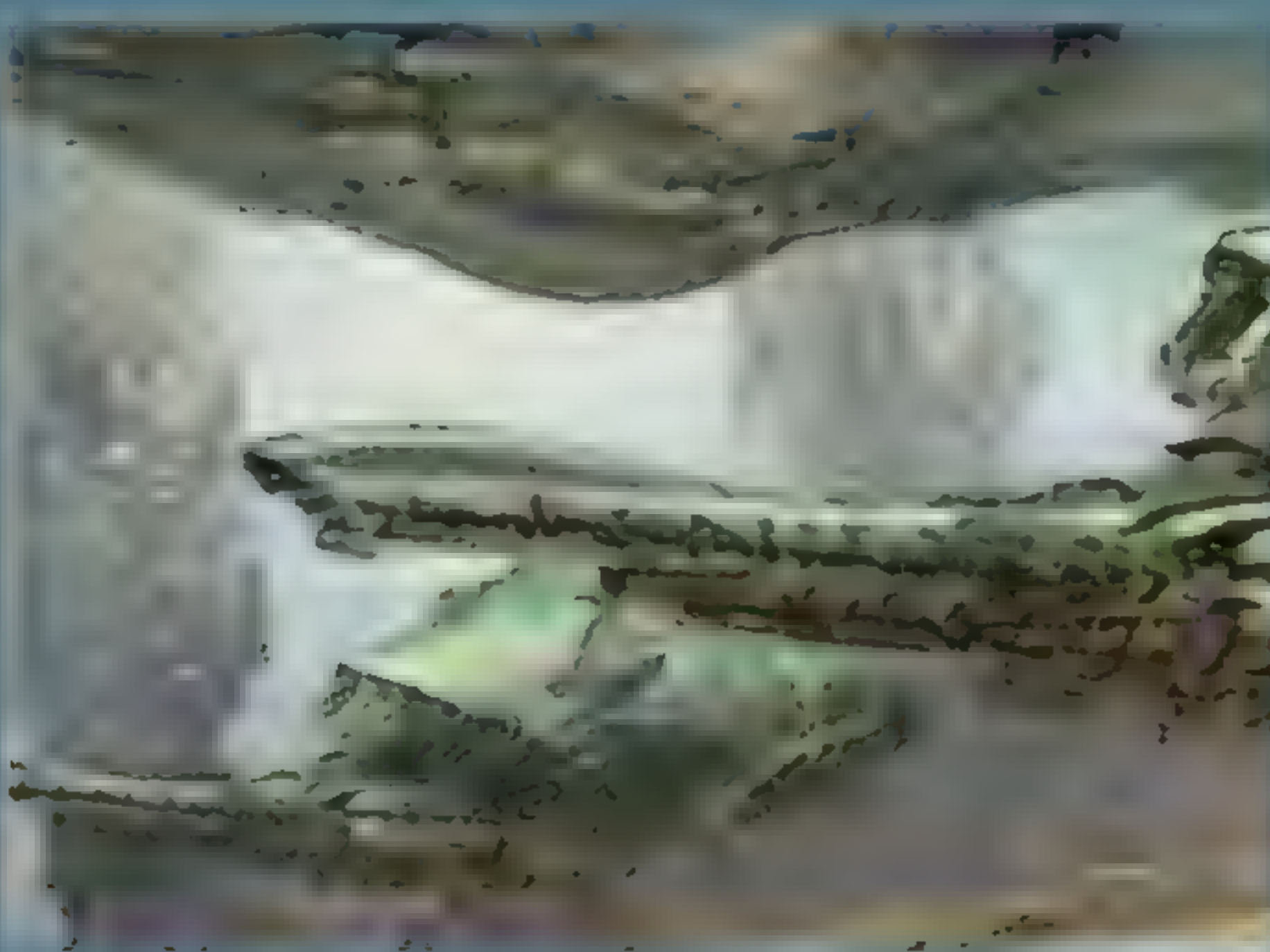
8 Final thoughts

Well, I hope you guys enjoy reading this workshop and getting a glimpse into how I work. Creating multiple images like this can be tricky but it also has its benefits: I've often found that problems in one image can lead to solutions in another. Please visit my design studio website for additional images. We also offer a ton of free video tutorials on YouTube (youtube.com/FZDSCHOOL). Have fun!



5 Beginning the refining process

I begin loosely adding refining elements to the background and to certain areas of the primary craft. My somewhat cautious approach enables me to see how the scene will take shape. I'm careful not to spend too much time focused on one area – the trick is seeing the big picture develop.



6 Add fine details

After increasing the resolution of the image to 10,000 pixels by 4256 pixels I can begin adding the finer details to the scene that will bring it to life. These include giving more definition to the combat ship in the background, reflections seen on the hull of the craft and improving the look of the large rock structures off in the distance.



7 Dusty dilemma

The next two hours are spent on detailing both paintings. The nightclub scene causes few problems, but because I don't work with layers, adding the dust-trail onto the second image was tricky. I knew that if I messed up the dust would be hard to remove, so I built up the dust layer slowly with Brush Opacity at only 10 per cent.

Painter

GET MORE FROM PAINTER'S BRUSHES



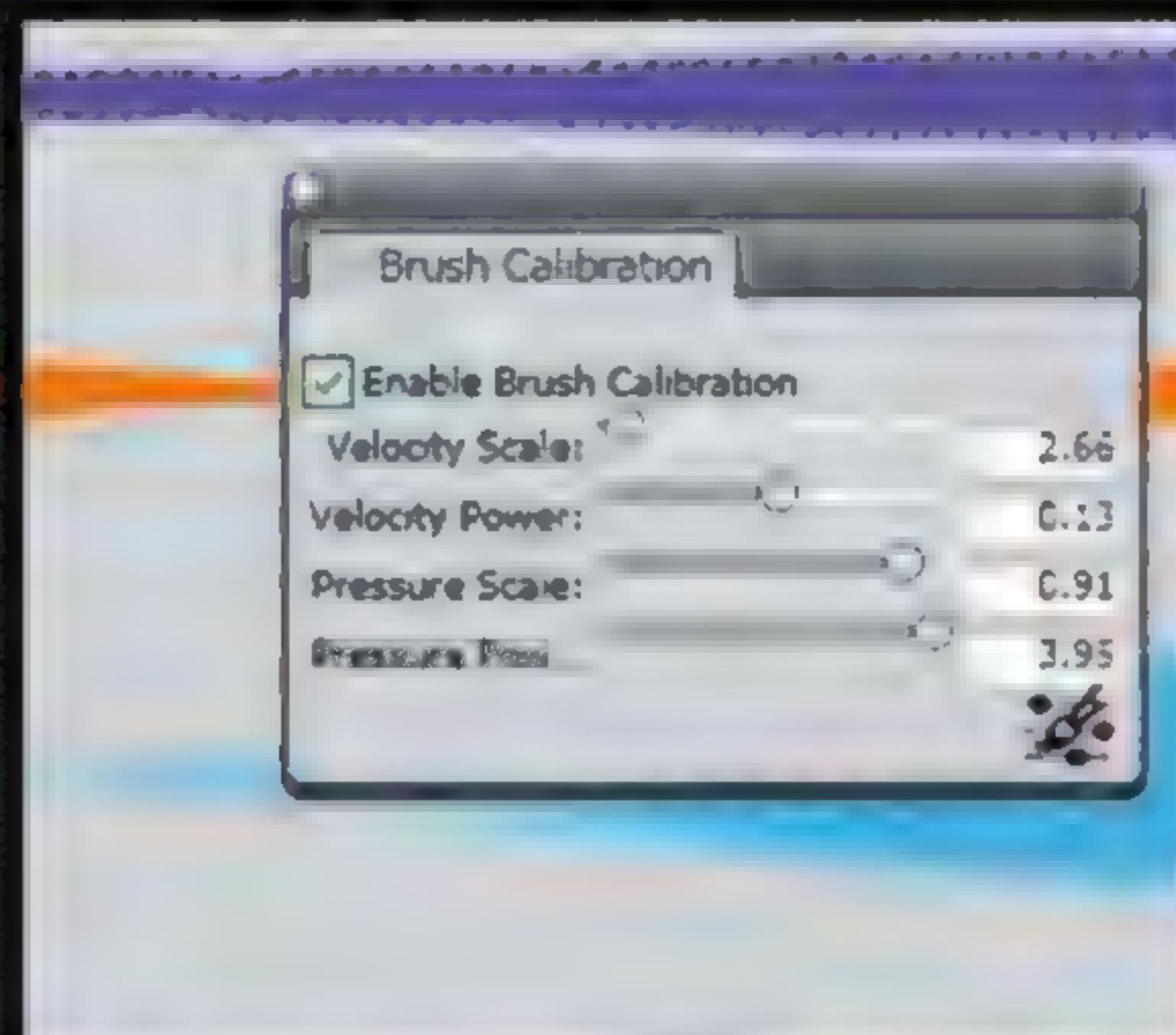
Painter 12's new brush configuration options give you even more control over your individual brush variants, as **Simon Dominic** points out...

As well as implementing performance enhancements in Painter 12, Corel has made some of the generic customisation of Painter 11 available at the brush level. One long-awaited improvement is the Multicore option, available as a tick-box at the bottom of the General panel and selectable per individual brush.

Ticking this option instructs Painter to use all available CPU cores when painting with the current brush. However, it's best not to just turn on Multicore for every brush, because applying Multicore to simple brushes can cause an overhead which may result in higher CPU usage without any added performance benefit. So it's best to try it first and see if Multicore benefits your chosen brush.

1 Brush calibration

Painter 12 enables you to save unique calibration settings against each brush. On the Brush Calibration panel, tick Enable Brush Calibration and then click the brush icon in the lower right-hand corner. On the Scratchpad that appears, draw a stroke using typical velocity and pressure range, then click OK. If the checkbox is left unticked the generic calibration preferences in Edit> Preferences>Brush Tracking are used.



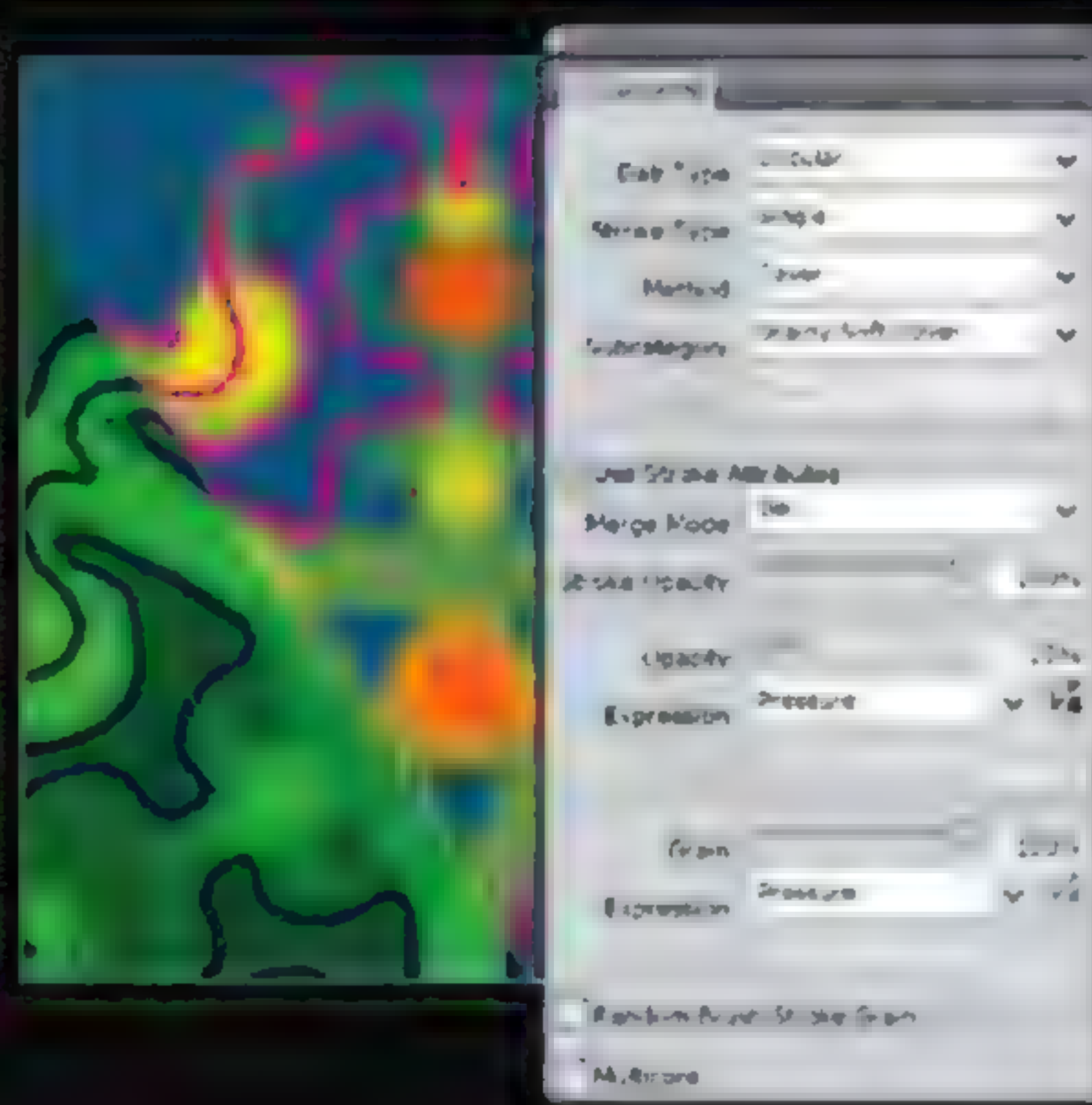
2 Dab Profile

The Dab Profile functions have been expanded in Painter 12 and now include Dab and Stroke previews. In the Dab Profile panel, select a brush tip shape from the right-hand options (some are greyed out, depending on the brush type). Choose each of the three icons above the Preview Stroke to preview Size & Shape, Hard Media and Brush Dab, or click the Dab Preview pane to cycle through all three options.



3 Stroke Attributes

Halfway down the General Panel is a tick-box entitled Use Stroke Attributes. Tick this to activate the Merge Mode pull-down and Stroke Opacity slider. From Merge Mode, choose an overlay method and then alter the opacity of this method using Stroke Opacity. In previous versions of Painter this effect was only available using layers but now it's saved as a config attribute against your current brush.



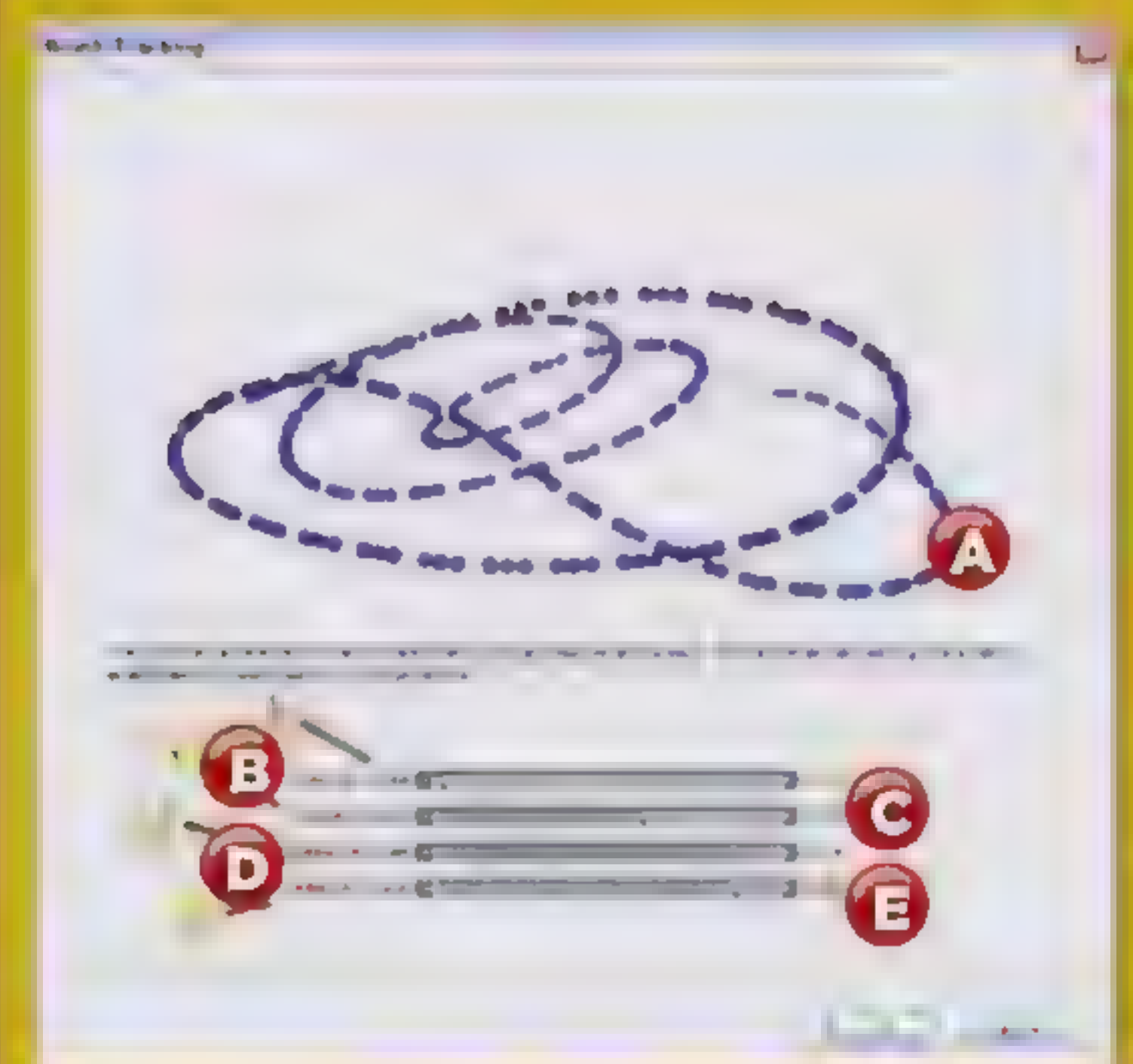
Artist PROFILE

Simon Dominic
COUNTRY: England



Simon is a self-taught freelance illustrator who specialises in fantasy, sci-fi and horror. He works primarily on game art, book covers, private commissions, cards and magazines. painterly.co.uk

PAINTER'S BRUSH CALIBRATION



To get started, bring up Painter's individual Brush Tracking window, using the Brush Tracking icon to the bottom right of the Brush Calibration panel.

A. Scratchpad

Sketch in this area with typical speed and pressure range. The values that are described below (Velocity Scale, Velocity Power, Pressure Scale and Pressure Power) will then be set automatically. If you're not happy with these values you can alter them manually, either in the Brush Tracking window or through the Brush Calibration panel. In general, it's best to configure these settings first using the Scratchpad and then adjust them by hand.

B. Velocity Scale

Increase this value to spread the velocity response over a larger pen velocity range. You need at least one brush Expression set to Velocity to see this work.

C. Velocity Power

Increase this value to heighten the velocity needed to achieve a certain effect. You need at least one brush Expression set to Velocity to see this work.

D. Pressure Scale

Increase this value to spread the pressure response over a larger pen pressure range. You need at least one brush Expression set to Pressure to see this work.

E. Pressure Power

Increase this value to heighten the pen pressure that's required to produce a certain effect on the canvas. You need at least one brush Expression set to Pressure to see this work.



CREATURE DESIGN ON A GALACTIC SCALE

Artist PROFILE

**Terryl
Whitlatch**
COUNTRY: US



Terryl trained as a scientific illustrator before a lucky meeting led her to work on George Lucas's game The Dig. She's best known for her creature designs on Star Wars Episode I. Terryl now teaches illustration and animation at San Francisco's Academy of Art University.

DVD Assets

Terryl's WIPs and final image can be found your DVD in the Workshops section.

Designing alien species for film is more than just piecing together anatomy. Character, narrative and humour are instrumental to injecting your critters with life, says **Terryl Whitlatch**

Designing creatures for the Star Wars films and universe – including the famous and lovable Jar Jar Binks – was a unique and rewarding experience. And it continues to be. Working directly with George Lucas in the pre-production art department for the prequels was a true roller coaster in terms of the excitement and pure creative energy generated.

For the Star Wars films I had to design creatures and animals that had never been seen anywhere before, but yet had a familiar connection with the look and feel already established in the original trilogy. My approach was to take what's familiar to us on Earth and tweak it a little. This methodology is characteristic of George's outlook and direction for the invention of Star Wars critters. Here I'll run through how to create species in the same vein as Jar Jar Binks.

Terryl Whitlatch

10-2-96

JAR JAR BINX



THE GOLDEN RULES OF CREATURE DESIGN

Whether they exist light years away or next door, drawing animals real or imagined requires the same disciplines

To be a successful creature designer, there are four dominating principles that you should always bear in mind.

First, you must love and appreciate real animals. Second, you should constantly study and observe them, both up close and personal, and read about them. Anatomy and the behaviour of real animals that we can relate to – with just enough anthropomorphism – is the healthy balance of a Star Wars creature.

Third, the study of zoology, anatomy, variety of species, locomotion and even dissection of animals must be such a passion that you're driven to draw them constantly – bones, muscle, all positions conceivable – to better understand them. These rules apply to all animals – existing species, their prehistoric relatives or creatures from a galaxy far, far away.

Finally, you need to be fast when working on a film series like Star Wars.

PRO SECRETS

Fur for consideration

When drawing fur, I first draw the bodily/muscle contours and then add fur volumes or blocks, depending on the thickness, length and density. Finally, I indicate the fur itself in crisp, deft strokes, following the body's contours. However, in all mammals there are consistent fur tracks and directions, cowlicks and whorls that one has to be aware of. You can see my implementation of fur tracts in the antelope-inspired Clegg Holdfast.

FROM MY SKETCHBOOK

Sketch your references

Here are some of the study sketches I did of real animals, in preparation for the pod racers. I had photo references to jog my memories, but most of the animals I have observed in person and have at some time previously sketched. There's a moose and a macaque for Teemto Pagalies. For Clegg Holdfast and Ando Beedo I've drawn a saiga antelope and dibatag gazelle, and a seahorse/pipefish, respectively.

You have to rely on your firm anatomical knowledge, familiarity with animals and be able to use art media that maximises this understanding for those around you. Time is money in pre-production. You're at the top of the pyramid, and speed combined with accuracy have a direct impact on the film's production, budget and even the quality of what eventually appears on the big screen.



WHEN REALITY AFFECTS FANTASY

Designing the pod racer characters for Star Wars was a perfect fit of personality and palaeontology

As a paleo-reconstructionist – which is my training and speciality – working on the Star Wars prequels was a perfect fit because I had to design imaginary creatures that were biologically believable.

For the pod racers in Episode I, there were some rules to follow. There should be a lot of physical variety, the racers needed to be realistic and they had to be small enough to drive the pods, just like

PRO SECRETS

Drawing tools

I use a 0.5mm Pentel Techni-click mechanical pencil and HB leads, and a grey kneaded eraser – which is gentle on the paper and lifts away lead to create highlights.

lightweight jockeys for racehorses. And they needed to provide comic relief.

Initially, George tends to work with personality rather than what the creature eventually looks like. He gave me a lot of blue sky for these designs, so in this workshop I'll take one of those creatures and give you an idea of what the creative process was like as creature designer in the Star Wars art department.

FROM MY SKETCHBOOK

Beginning of the end

To begin my finished drawing, I gather all my photos, anatomical references and sketches and anatomy books. I then draw on Canson Tracing paper, and correct my work by sketching possible changes on new layers of tracing paper on top. I often sketch out the bones and muscles to make sure the creature is working anatomically. This also works well for alternate facial expressions.

Function and form

With the pod racers, I was able to draw from my memory bank and visual references, and take inspiration from actual animals. In the case of the pod racer Teemto Pagalies – whose personality is somewhat similar to Bullwinkle the Moose – I was inspired by hoofed mammals (ungulates), specifically hartebeests, moose for their sloping eye-to-horn profile and camels for their hind limbs. I also sifted in some Celebes macaque monkey into the face, and of course there's a bit of human anatomy adapted into the upper torso. Specifically, arms with hands – all the better to steer with! The whole animal needed to be functional for its film role, rather than either a human in an animal costume or a chimera, which is the stitching together of recognisable animal species, such as in a mermaid, griffin or centaur.



2 Create the thumbnails

After getting art direction, I start doodling all over my page to experiment and get a feel for the character. I'm not trying to be perfect at this stage – this would slow the process. I often use tracing paper because it's very forgiving, and invites experimentation. You can do one squiggle, then lay another scrap of tracing paper on it and improve on it, or change it into something totally different. You can even see initial ideas for the concept's narrative illustration (here, narrative refers to a possible scene in the script) that I've developed for this workshop.



3 Experiment with views

I now work up a more finished concept drawing. In this case, I've designed a side view to work out the big picture of Teemto's signature profile and anatomy. I've also provided a setting, complete with a green Nuna bird and the equivalent of an alley cat.

Initially, George tends to work with personality rather than what the creature eventually looks like



4 Gestural sketches

Here I do more studies of gesture and expressions, and play around with the cat a bit more. Sometimes these extra creatures make it into the movie! Gestural sketching helps you understand the anatomy in all views and how far it can reasonably be forced. This information is all passed on to the production teams.

5 Naked beauty

As you can see, the creatures are designed without clothes first – anatomy and attitude are most important. Clothes can be adapted to any physiognomy, but not the other way around. Indeed, in the lower sketch you can see what Mrs Teemto Pagalies looks like under her dress – this is essential information for the animators.



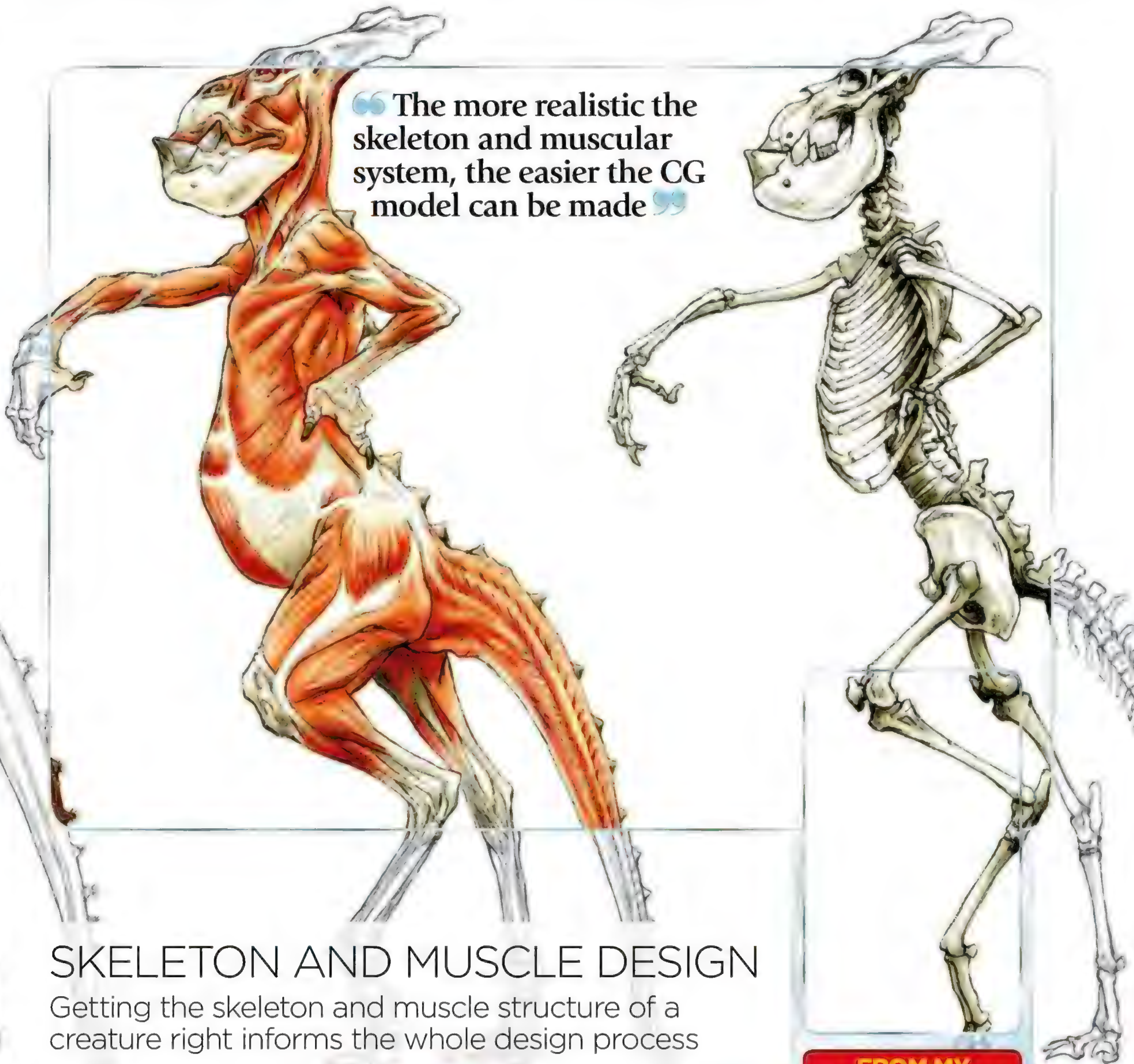
6 Using Copic colours

Assuming these early designs have been approved, colour is added in the next stage. Here I used high-tech Copic markers, which act like watercolour in a pen, and blend beautifully with Photoshop-like or traditional results, depending on how they're applied. Usually, you work from light to dark with these pens. They're fast, which is the name of the game, especially when meeting a deadline in two hours' time. Copic markers also work well with digital media, and come in hundreds of colours. The added bonus is that your art exists in tangible form now, as well as in the high-resolution files that you save it in.

YR30 MACADAMIA NUT	Y17 GOLDEN YELLOW
E40 BONE WHITE	Y18 LIGHTENING YELLOW
E41 PEARL WHITE	Y15 CADMIUM YELLOW
E70 Ash Rose	R22 LIGHT PRAWN
E71 CHAMPAGNE	B41 POWDER BLUE
BG70 OCEAN MIST	B95 LIGHT GRAYISH BLUE
B11 PALE GRAYISH BLUE	E01 IVORY
R20 BLUSH	V20 WISTERIA
R43 BOULAINVILLEA	G20 WAX WHITE
R37 CARMINE	G40 DIM GREEN
E95 FLESH PINK	G82 SPRING DIM GREEN
E30 BISQUE	BV31 PALE LAVENDER
E21 BABY SKIN PINK	BV11 SOFT VIOLET
	YG63 PEA GREEN

7 Colour charts

When using Copic colours I keep a chart off to one side where I mark off the colours used while I go along, to keep as a reference for when I draw this character again. These charts can also be given to the texture painters for their convenience, because all the colours I've used have their own code specified. The nice thing about this technique is that your line quality is preserved, as are the construction lines, which the production staff such as the riggers, practical and CG modellers and animators all find so helpful when working on it later.



SKELETON AND MUSCLE DESIGN

Getting the skeleton and muscle structure of a creature right informs the whole design process

As mentioned before, one of the essentials in achieving realistic creature design is creating believable anatomy. Without it, the production will be hampered or – worse still – be unable to move forward. The more realistic the skeleton and muscular system, the more easily the rigger will be able to design the vectorial rig skeleton and muscles underlying the CG model, which in turn is based on your drawings. The animators will continually refer to them in checking their work.

PRO SECRETS Copy to paper

After I finish my drawing on tracing paper, I make copies with a good digital copier and paper. This preserves all its life and spontaneity. I strive to produce crisp, dark lines and tighten up some places with Copic Multiliner fine point pens.

Typically, to explore anatomy I like to create straightforward orthographical views of the side, front, back, dorsal (top) and even the ventral (bottom view), depending on the species I'm designing – especially if it's a four-legged animal. In the examples here I've created a modified orthographic in a character pose for use in this workshop, and shown how the anatomy works in such a position – for example, in relation to shifts of weight, gravity and perspective.

FROM MY SKETCHBOOK

Initial colour steps

Using broad stroking sweeps, I lay in my first basic colours. You can deepen the intensity and imply subtle modelling by adding more layers of the same colour. At this stage of colourwork it's best to work fairly wet, going around the edges of the pigments. This helps you to achieve a very digital effect, yet with the freshness and life of a traditional watercolour artwork.

PAINTING PERSONALITY

Narrative context shows how they move and act

When designing creatures for film, there are narrative illustrations to create. This is concept art that shows a suggested scene from the script. One reason the Star Wars films are so popular among all ages and demographics is that they're imbued with pithy yet gentle humour (it's the same with the Indiana Jones series).



1 Pod racer tea party

Here is what I worked up from that first little thumbnail. From my squiggles drawn on successive layers of tracing paper, I soon begin to establish that the poses and the composition are correctly staged. For this narrative illustration I draw a scene where three of the pod racers – the antelope-like Clegg Holdfast, the Pipefish-seahorse-inspired Adar Beedo and moose-macaque-like Teemto Pagalies – are having a nice spot of tea together after a successful race (successful meaning they all survived). Just because one is an animal-like creature, it doesn't mean one isn't cultured. They probably read Chaucer at bedtime, or at the very least, Hot Rod World.



PRO SECRETS

Grey area

For further shadowing and modelling I tend to use the warm greys. These are essential for animal and creature art as well, and you will use them in all sorts of situations. What I really like about Copics is that you can refill the pens, and replace the nibs as needed. With proper care, once you buy the pen, you'll never need to replace it!

2 Have some fun

The cat creature has appeared again, and if you look closely you can see the underbelly visible through the bench. This was left intentionally to show the animators how it looks from underneath. I think you can also spot Sebulba, who's pinching sugar cubes and thinking evil thoughts, as usual. In the tradition of the Cookie Monster, he has his infernal intentions set on those Cherry Wink cookies, and in the final little sketches he's making off with a batch, pursued by the other pod racers. He may beat them in the races, but when it comes to stealing Cherry Winks, all bets are off.

3 Personality in poses

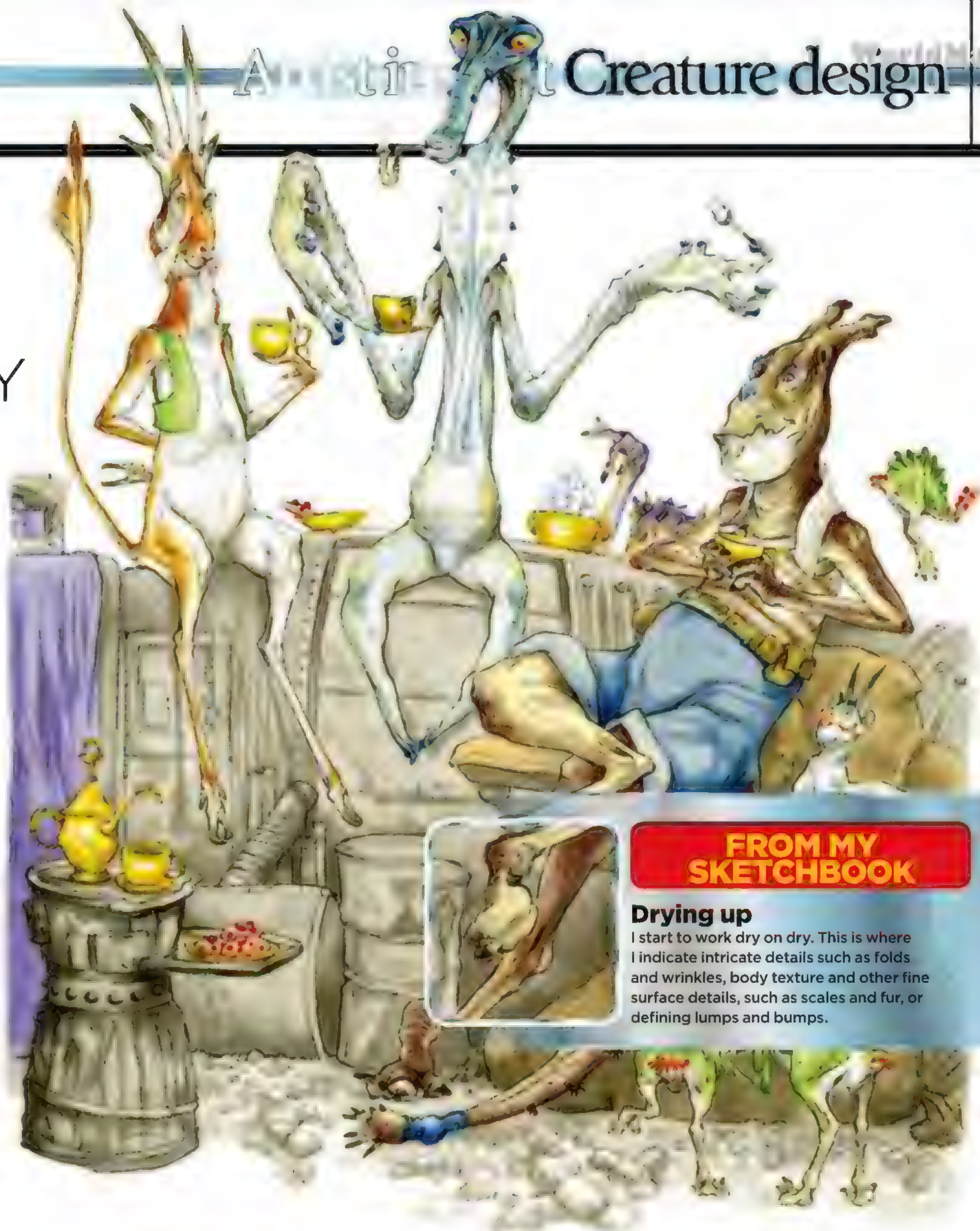
Using layers of marker colours, I lay in the animals before the background. Here one can clearly see fairly complex poses, and get an idea of the attitudes and personalities of the characters. This flows into the consciousness of the various production artists and animators, and finally into the theatrical release.

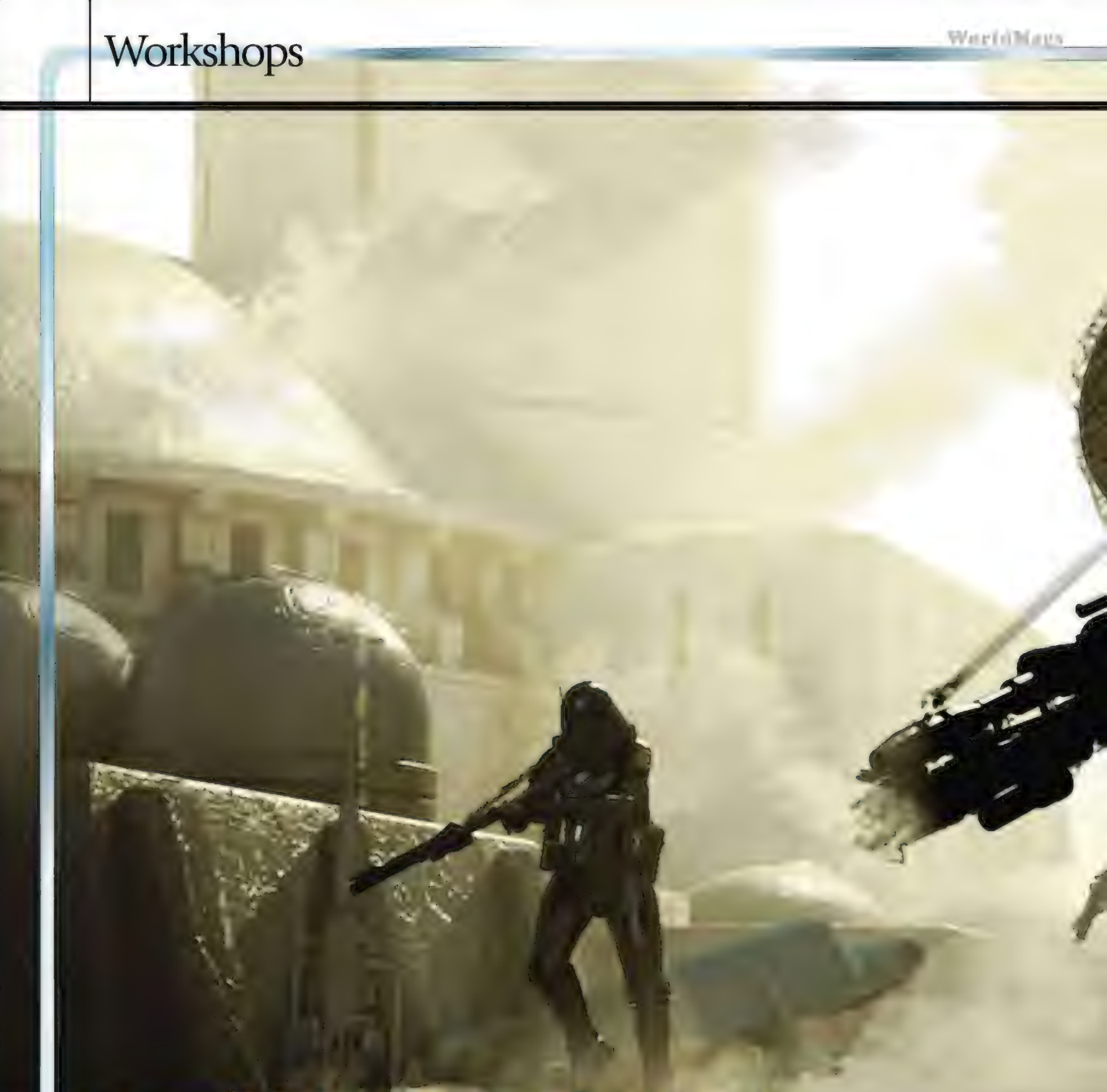


FROM MY SKETCHBOOK

Drying up

I start to work dry on dry. This is where I indicate intricate details such as folds and wrinkles, body texture and other fine surface details, such as scales and fur, or defining lumps and bumps.





Artist PROFILE

Aaron McBride
COUNTRY: US



Aaron is a senior character and environment artist at ILM.

amcbdesign.com

DVD Assets

The files you need are on your DVD in the Aaron McBride folder in the Workshops section.

Photoshop & 3D Brush

DESIGN A DROID FOR THE EMPIRE

Aaron McBride uses a combination of 2D and 3D tools to produce concept art of an Imperial combat droid in action



The first thing you always try to do when designing for a film is to understand the director's perspective and familiarise yourself with their vision, so you can come up with an idea that's faithful to the story they're telling. One that'll help to both define and support the aesthetic of the movie, while being something that audiences have never seen before.

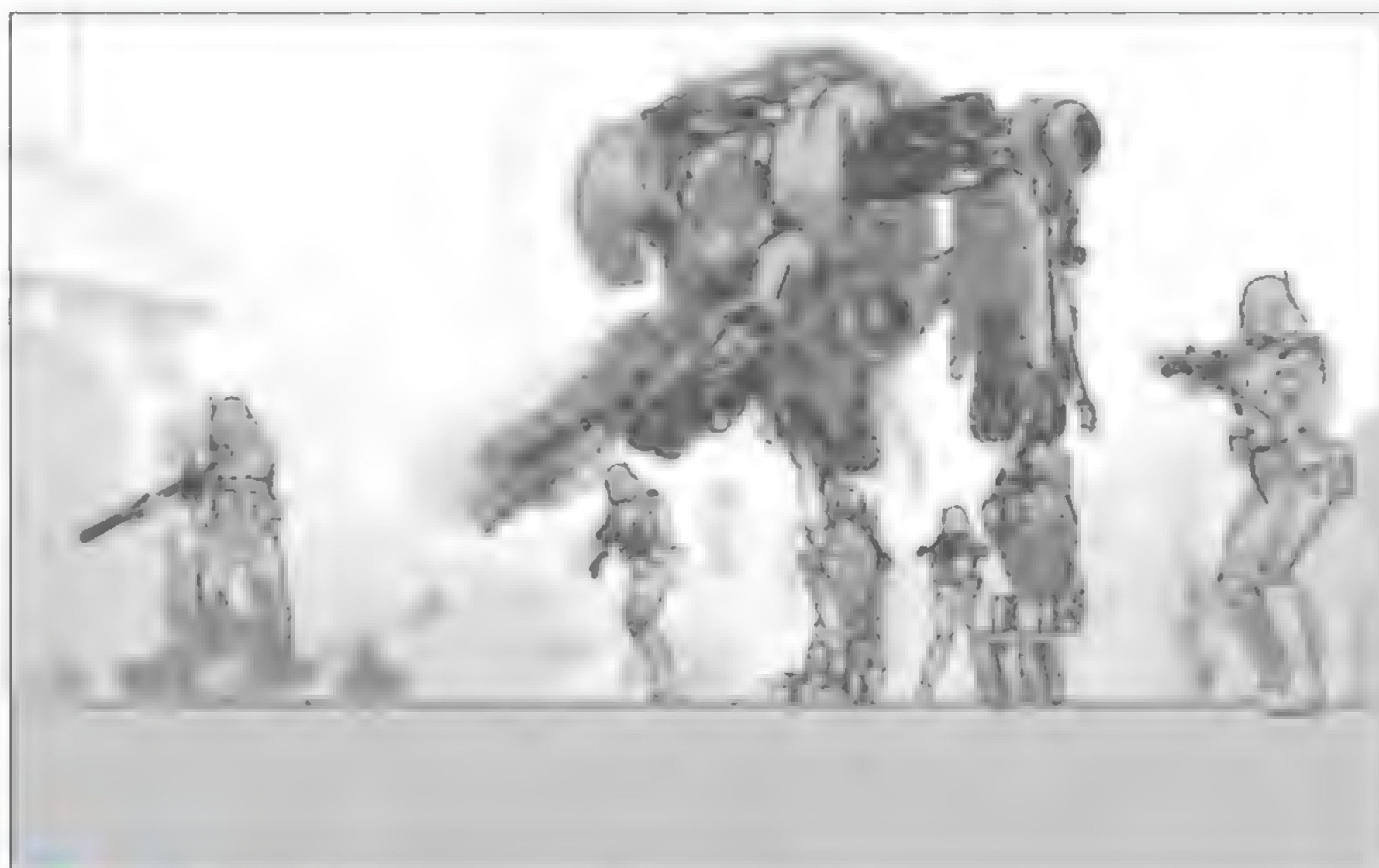
When you read a script you need to visualise how design is placed within the dramatic context of a scene: its silhouette;

how it plays in the lighting and atmosphere of the film; and its role in moving the story forward. Initial blue-sky design explorations can be impressionistic, so it's also important to keep in mind its practical place in the real world – such as how the primary shapes will look in motion or from different angles.

I regularly use 3D tools to block in rough model geometry and lighting when creating concept designs. It helps to keep you honest about the forms you're

indicating in your artwork. Furthermore, when working in a production pipeline, you then have an accurate digital guide for mass and proportion that you can pass on to the CG modellers.

For this workshop I'm designing a droid that serves as a large sentry: somewhere between a stormtrooper and an AT-ST walker. It's a mobile heavy artillery platform that would support the Empire's equivalent of the Navy Seals or an Imperial 'black ops' team when they go on military incursions.



1 Generating my initial idea

I want to design an Imperial field droid that's able to support ground troops. It could serve either as a mobile heavy gun platform to back up infantry, or as a shield that soldiers could use as cover during skirmishes or firefights. The robot could also carry supplies and ordinance on longer missions that may cover a lot of terrain. I start off in Photoshop with a drawing that depicts the droid in context, out on a patrol. I show off its silhouette and demonstrate its size by placing it next to the troops. By roughing in basic primary shapes I'm able to make a list of all the ideas I want to convey, and create placeholders for aspects that I want to refine later on.

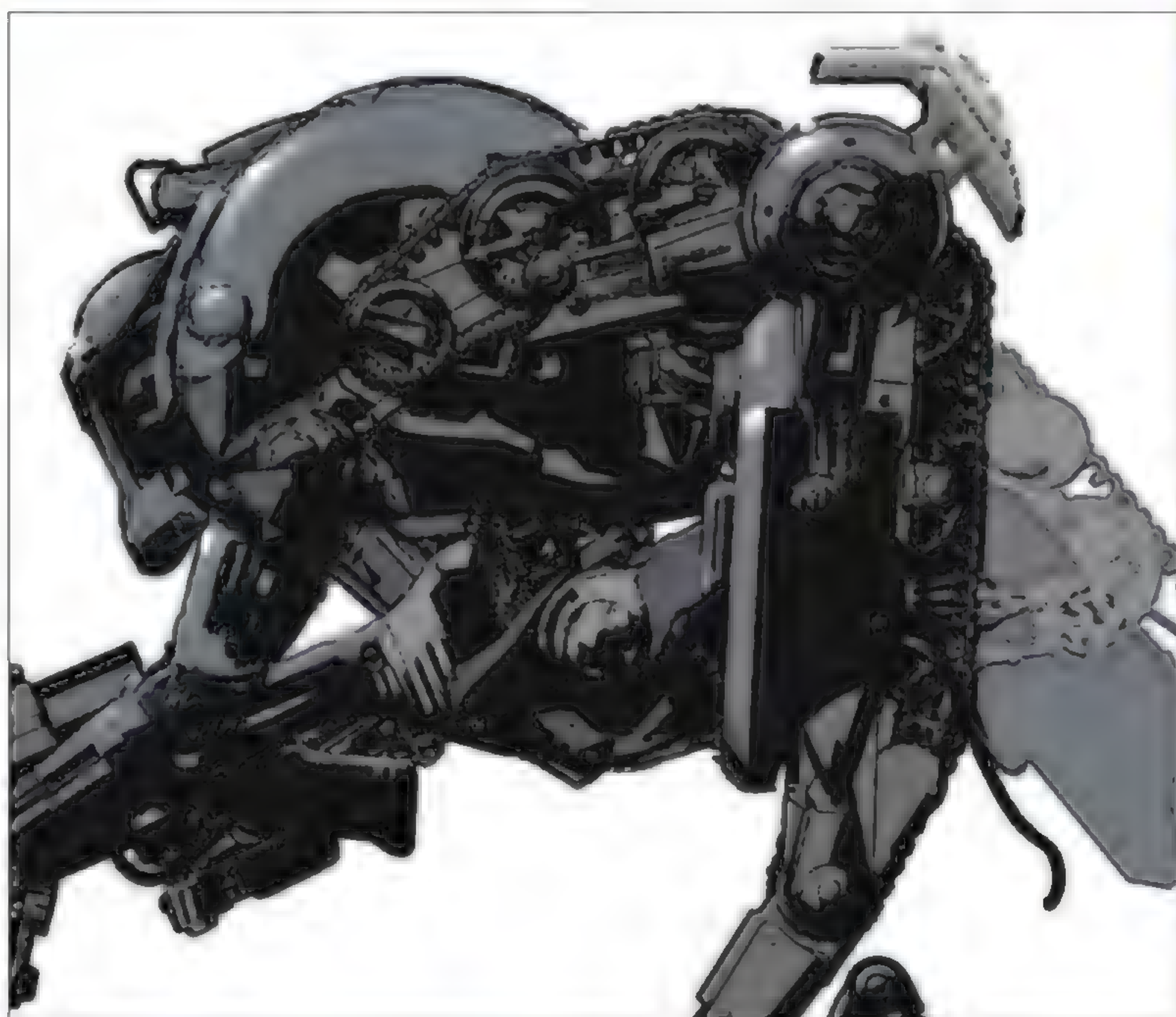
2 Creature-like details

I produce another rough drawing to flesh out the side view of the droid. I want the legs to resemble those of an ostrich, with a low-slung body that leans forward. Furthermore, I like the idea of exposed drive chain belts, which move the legs. The links in the chain belt give the legs a serrated edge to them, similar to a grasshopper's.



3 3D considerations

I use this drawing as an orthographic template in SketchUp to extrude the primary shapes and block in some geometry. This helps me picture the droid in 3D; in the visual effects pipeline this can serve as a guide for a CG modeller.



Shortcuts
Duplicate layer
Ctrl+J (PC) Cmd+J (Mac)
Use this to duplicate a layer. If you have a selection it'll only duplicate the information in that selection.

PRO SECRETS

Paint skin

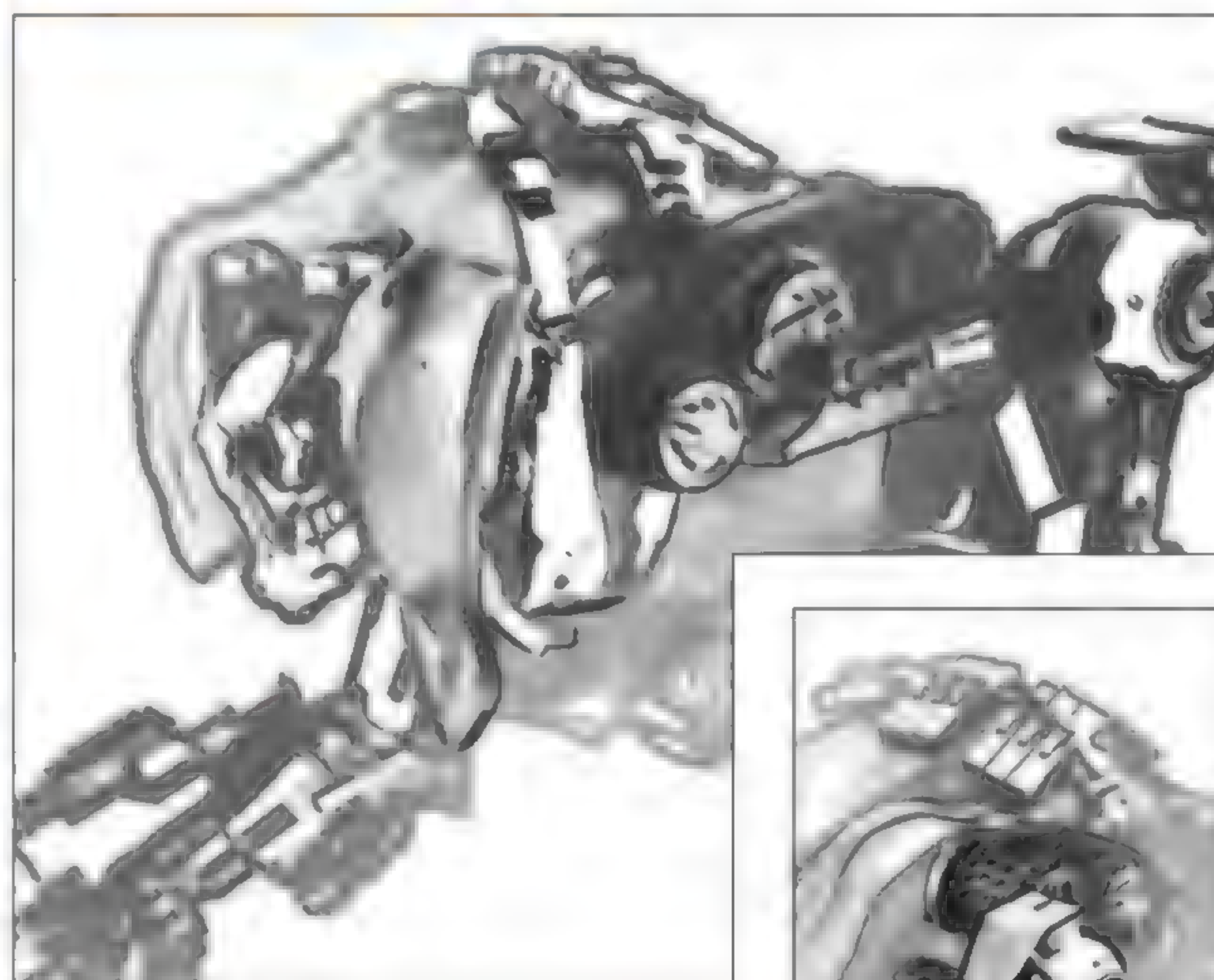
Skin often becomes the most saturated right on the edge between light and shadow. To replicate this look, I duplicate a channel and boost the contrast. I then add a Color Balance adjustment layer and increase the reds in the midtones. I invert the adjustment layer mask to black, then load the selection of the duplicate channel and stroke across it with white so that only the affected area is visible. Then, with the Lasso tool I select the areas that aren't skin and delete them from the adjustment layer mask.

4 Fabric model

For hard surface shapes I use SketchUp or modo. However, in this instance I want to add a large camouflage tarpaulin over the shoulders of the droid, enabling the robot to drop down and blend into the landscape. For this I import the droid mesh into ZBrush and create a square mesh to push and pull around. I use the ZProject brush to get the tarpaulin to cling and hug the top and side forms of the droid's back.

5 Stores and attachments

I also add some military webbing straps with ammunition pouches and other gear on to the back of the droid. I use ZBrush to show that the bandoliers are tied around the camouflage tarpaulin, which is the reason why the tarpaulin doesn't come loose and slide off the robot.



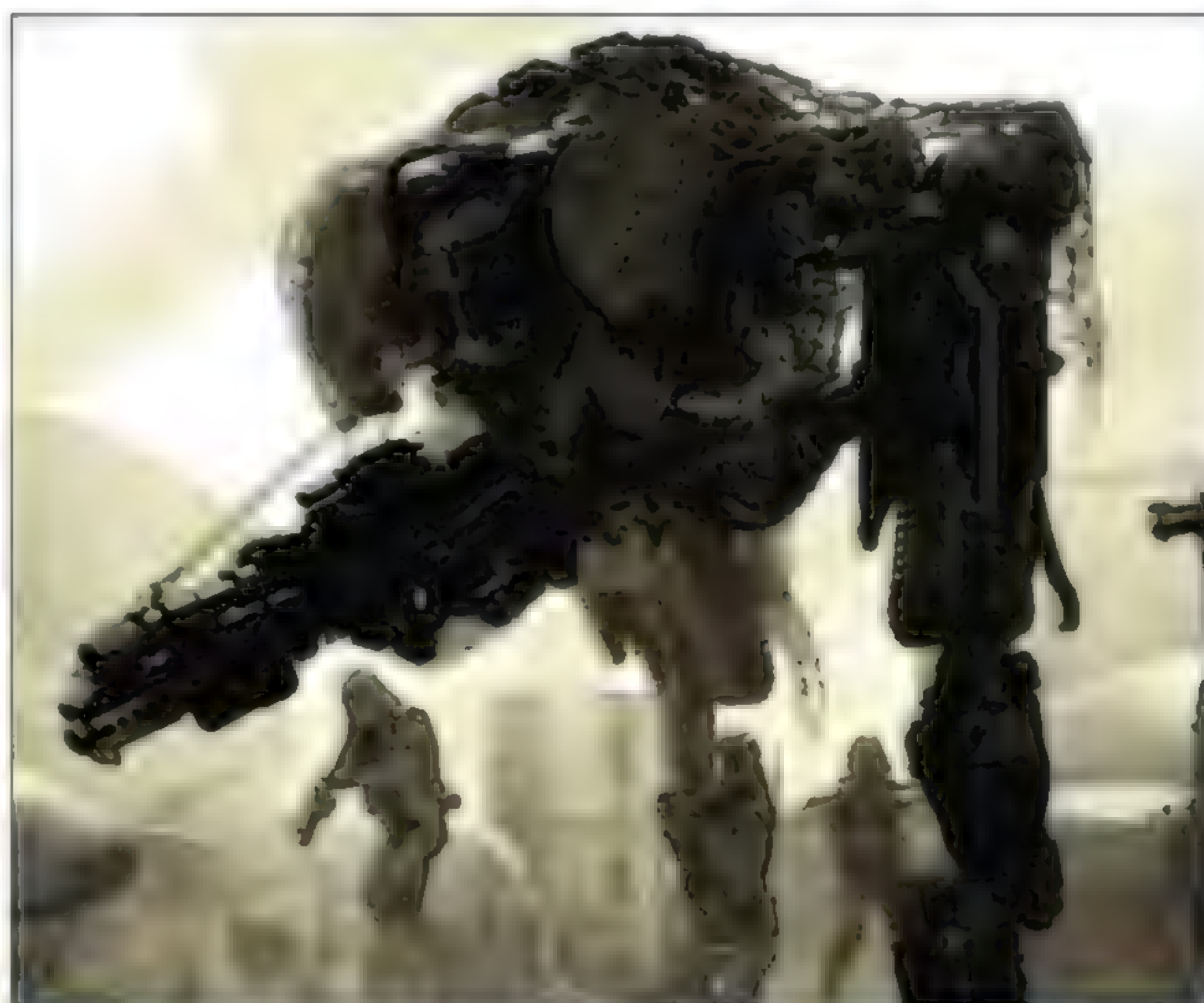


6 Apply greyscale values

Using the sketch from step one as a template, I arrange the rough geometry in modo. Then I make a Reflection Occlusion render and a depth render, before starting to block in greyscale values in Photoshop.

7 Light effects

I use Photoshop's Hue/Saturation tool to colourise my values. Then I select Color Balance and make the Highlights slider yellow/red. This adds variety to the warm colours while blowing out the sky, introducing the effect of light halation to the scene.



8 Rethink on the tarpaulin

I start to pick out the highlighted areas on top-facing edges. While doing this, it occurs to me that the tarpaulin looks too much like a cape, which makes the droid feel like royalty, rather than a military device. So I paint some holes onto it so that it resembles cargo netting or the material of a ghillie suit.

9 Finishing touches

Finally, I add a lot of deep cues such as hazing and smoke – anything to emphasise the foreground-to-background contrast. I also pick out areas for tiny brush details, such as gun straps, specular glints and rim-lit edges off the metal, and painted graphics on the droid's armour. All these elements will help better describe the shape of the robot and give it a sense of scale.

PRO SECRETS

Use channels in Photoshop

To boost the glints off a surface to make it more metallic looking, I go through the Channels palette and look at which channel has the most contrast to isolate the areas I'd like to affect. I then duplicate it and use Levels Adjustment to the Channel copy to increase contrast. To give an object a metallic surface I contract the white areas of the channel and introduce tighter specular highlights.



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Maya, Painter & Photoshop

PAINT REFLECTIONS USING A 3D MODEL

Steve Argyle reveals how the process of painting perspective, reflections and details can be made easier by compositing 3D models into your art

Artist PROFILE

Steve Argyle
Illustrator



DVD ARTISTS

Darth Vader. For folks like me, he's the grandfather of all villainy. Unyielding, unstoppable, unhuggable.

Star Wars was the first movie I ever saw and forever did it dominate my destiny.

To create Vader, I want the painting to show that same disciplined, structured, hard style that Vader embodies. While I love loose, expressive styles, textured brush strokes and the abstraction of forms, I feel that Vader needs the opposite. He demands precision, rigidity and clarity. Imposing realism, as opposed to dream-like, emotive and painterly.

Precision means line after line after line of perspective work. Groan. I could live out the rest of my days perfectly content to never work out my own three-point perspective again. Now I know what you're thinking: why doesn't this guy just burgle a screenshot from the internet and paint over that? Bad! This is a no-no in professional work.

Don't get me wrong. You need reference. You just need to use it wisely. So, in this case I'll be using the countless of Vader images knocking about online to build a 3D model. I'll have all the control I want, and so it'll make a better painting. Soon Vader will have a new master.



2 Meshing around

I build a low-res mesh using Maya, just getting the basic structure in there. I begin with a plane that orientates toward the front view, and draw in the edges using the Split Polygon tool. Once the edges are all cut in, I move to the side view and move each vertex to its corresponding location. This gives me a quick, simple mesh. I often stop at around this point, simply because the more work I do in 3D, the less I get to paint. And the more realistic your 3D model, the trickier it is to match into your painting.

3 Getting into detail

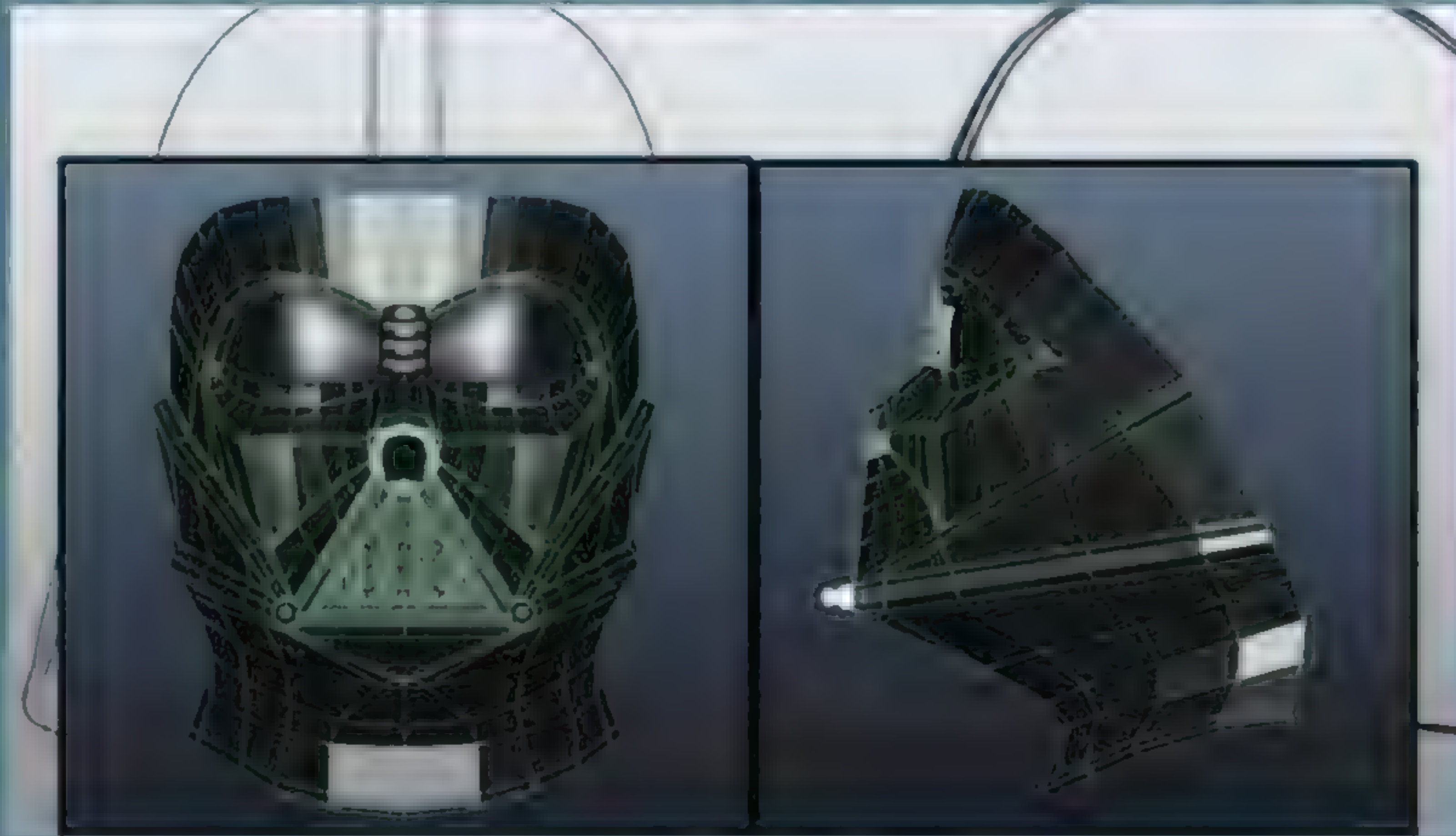
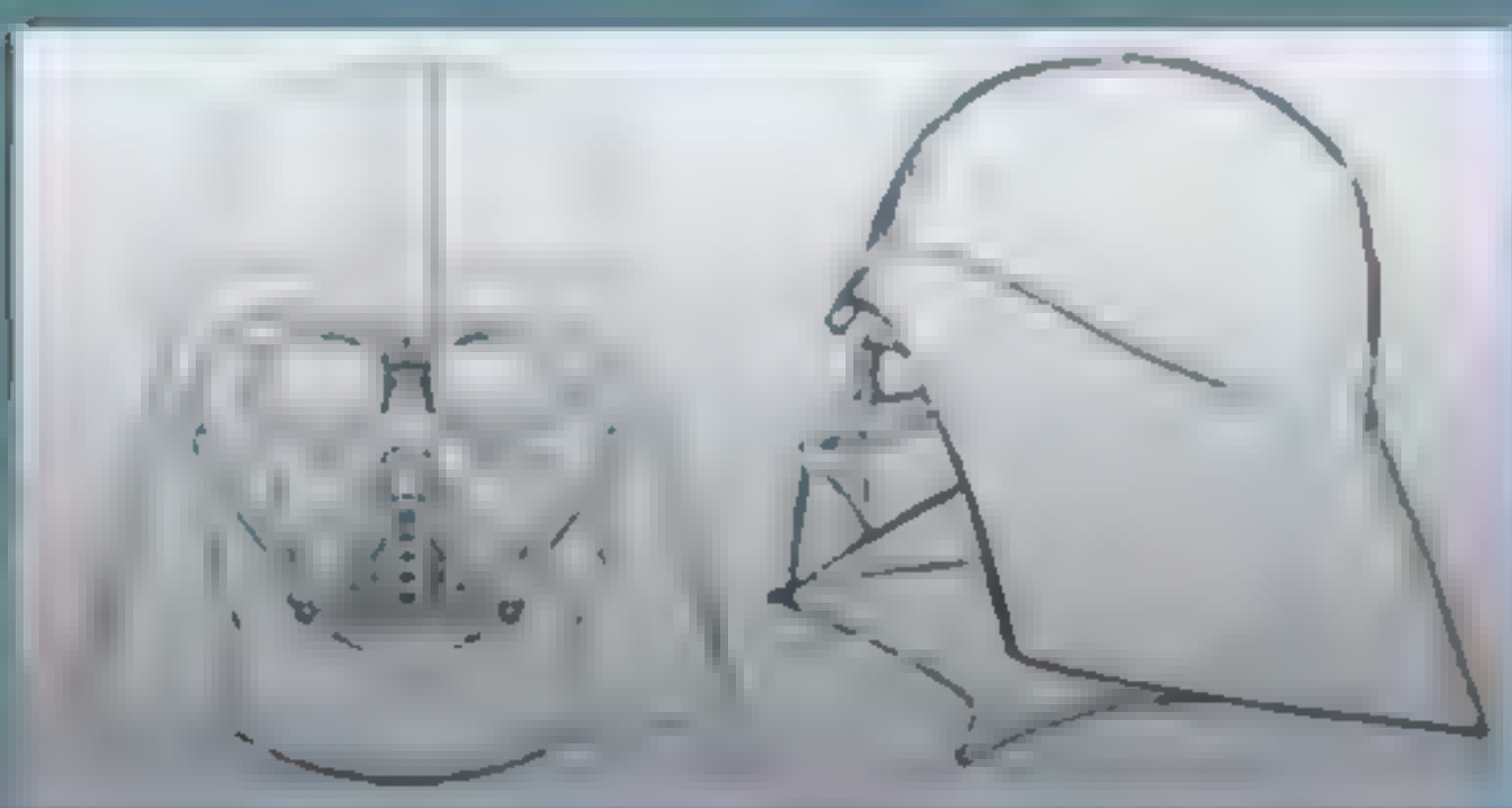
That being said, I'm going for it. A detailed Vader model, and be damned the trouble later! Visually, he's so much about the reflections on his armour, so we're going to be better off with a smoother mesh. Just as with a good painting, a good model has most of the work done in that initial, simple step. If step one equates to a sketch, then this step is all about simply cleaning up the linework, smoothing things out and adding a few details. I bevel some edges and add others where necessary.

PRO SECRETS

Light surfaces like the pros

1 Sketching up

Modern 3D tools such as ZBrush and SketchUp make sculpting models much more accessible to artists. I'm using Maya, but use whatever you're comfortable with. I start by sketching up a basic front and side line drawing – something that'll make edges clear as I model.



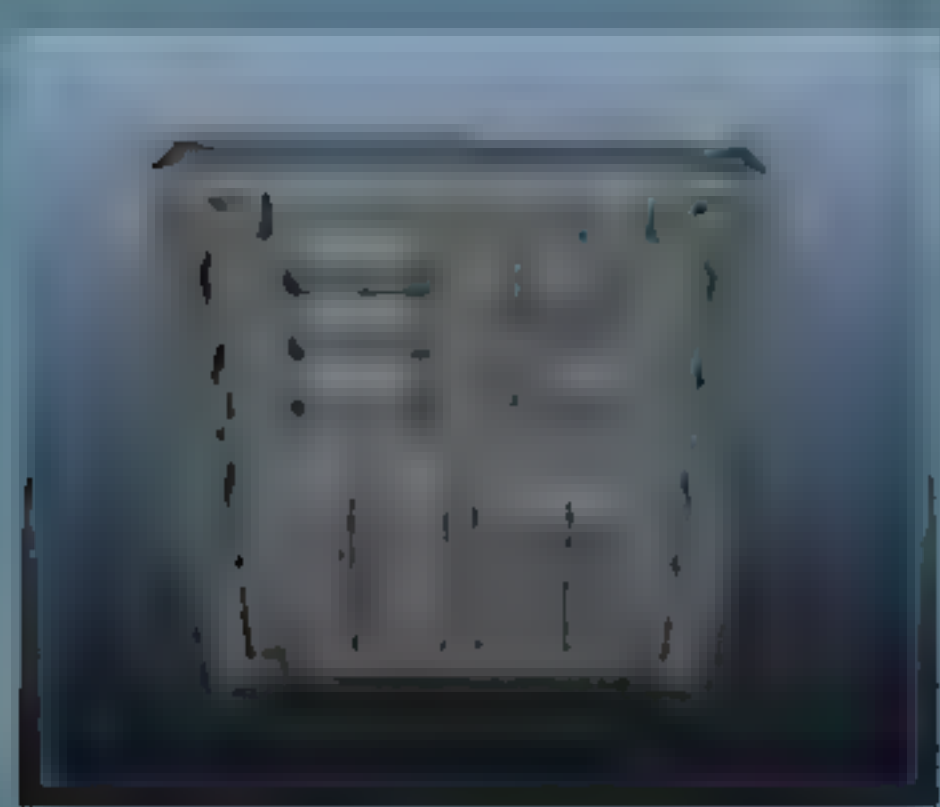


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4 Get into the groove

Along with a little more refinement to the mesh, I introduce the smaller details. You could argue that elements such as the wire mesh behind his mouthpiece and the little grooves under his eyes are overkill. Yet they're almost as quick to model as they would be to paint, so why not? (Because we only need a still image, we can get away with being a little sloppy in terms of 'polygon economy'. If this model were for animation, we'd approach it much more critically.)

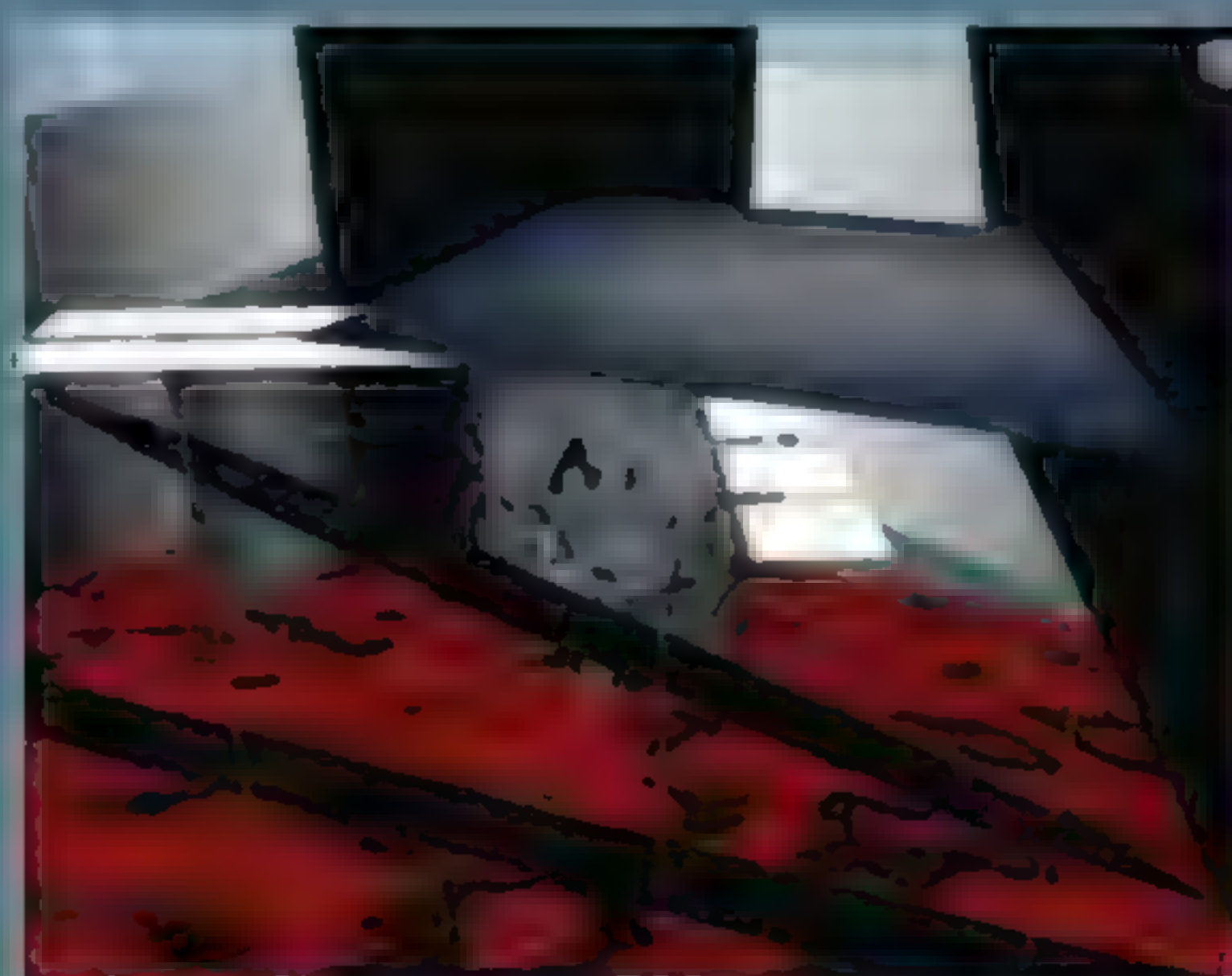


5 Front and centre

Next, it's time to model his chest piece. I create a cube and extrude a few buttons out of it. Interesting piece of Star Wars trivia: it looks like a washing machine coin slot, because it is. Each movie had a different costume for Vader. The first one was cobbled together from an old motorcycle suit, and various bits of handy junk – including a broken-down washing machine!

6 Halo or horns?

Thinking about the environment I'd like to show him in, I've always been fascinated by Vader's meditation chamber. Whether an ~~or special / necessary treatment, even Vader has ill-ventilation from the~~ universe on occasion. Circles and ellipses make great compositional elements. It occurs to me that I can symbolically introduce a little of the mythology of Vader's story, by using the top of the chamber as a visual halo. If I then crop it short and colour it with red, then it can be ambiguous. Is it a halo or horns? Most people won't pick up on it directly, but it'll give Vader the feeling of being supernatural.

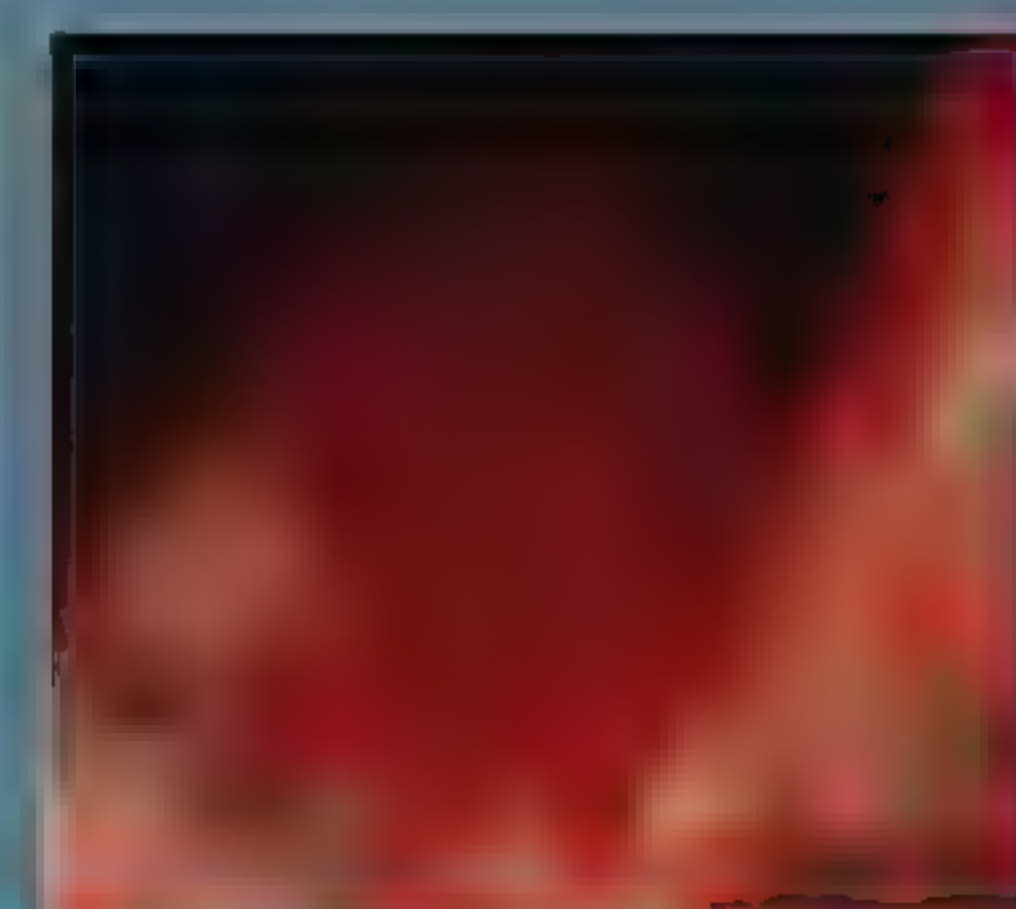
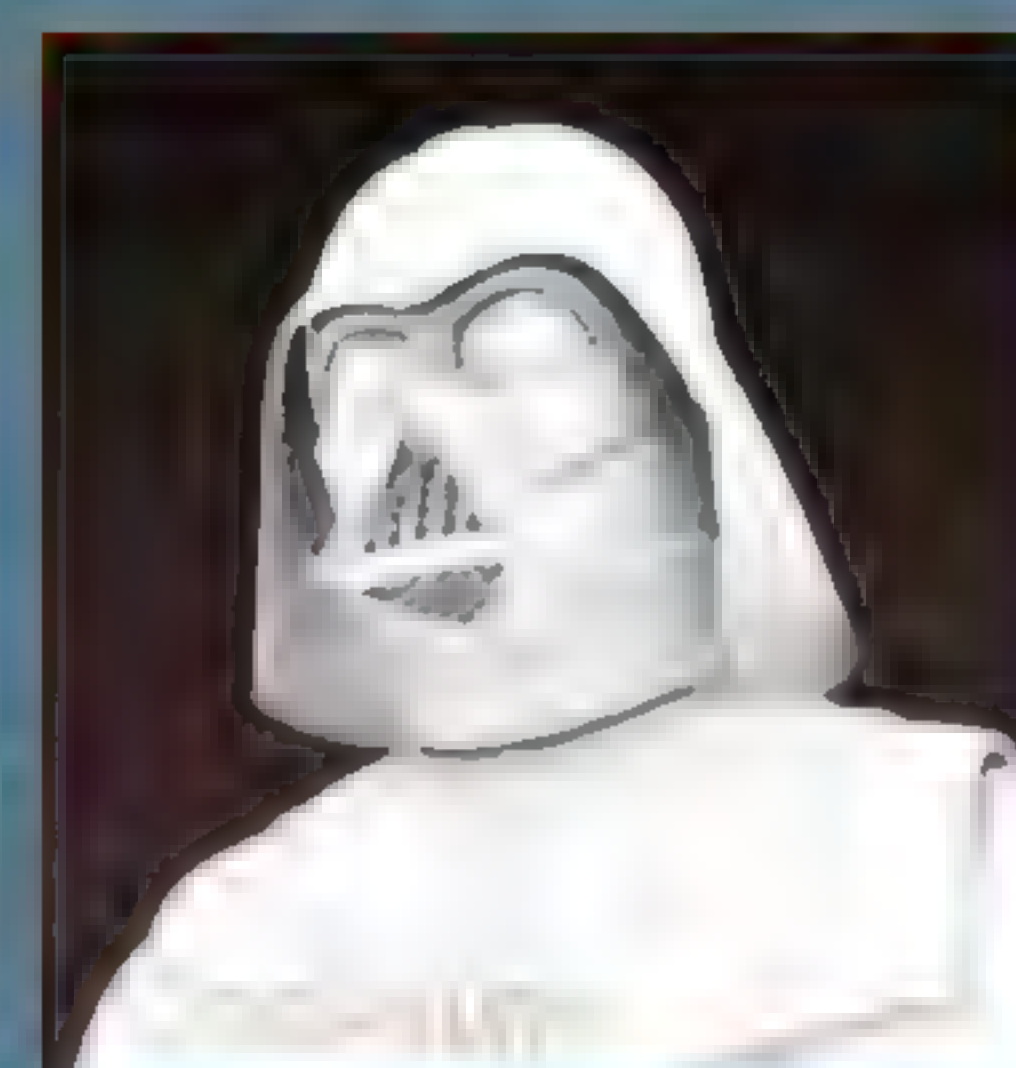
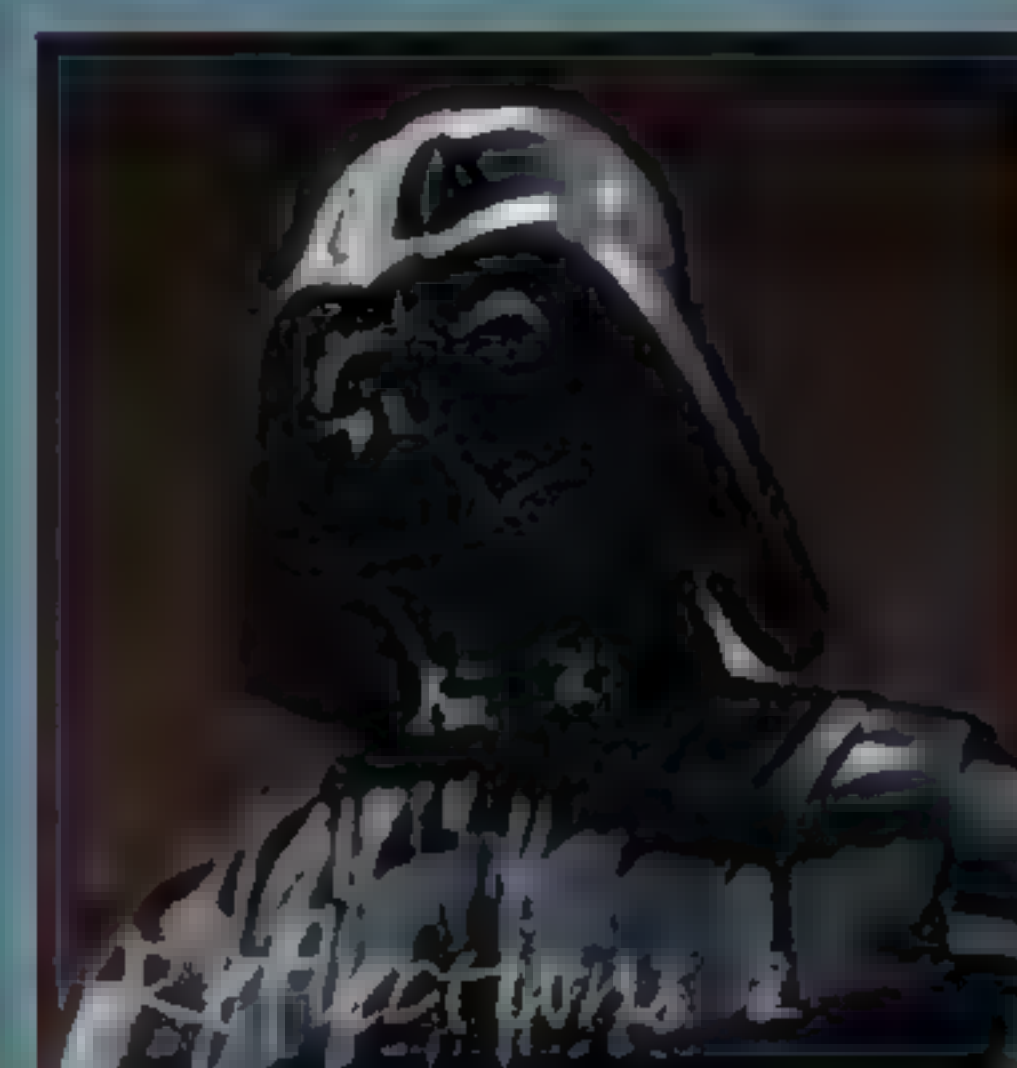
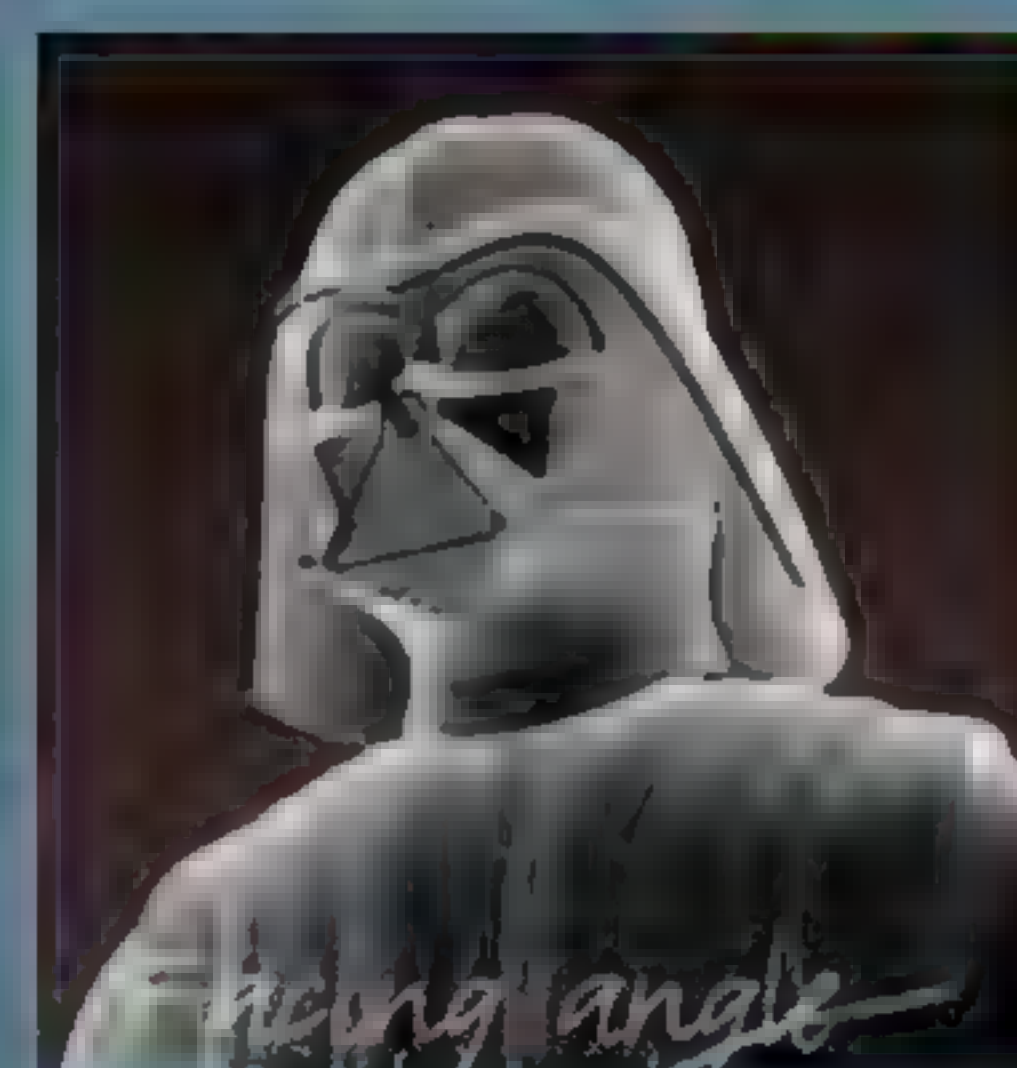
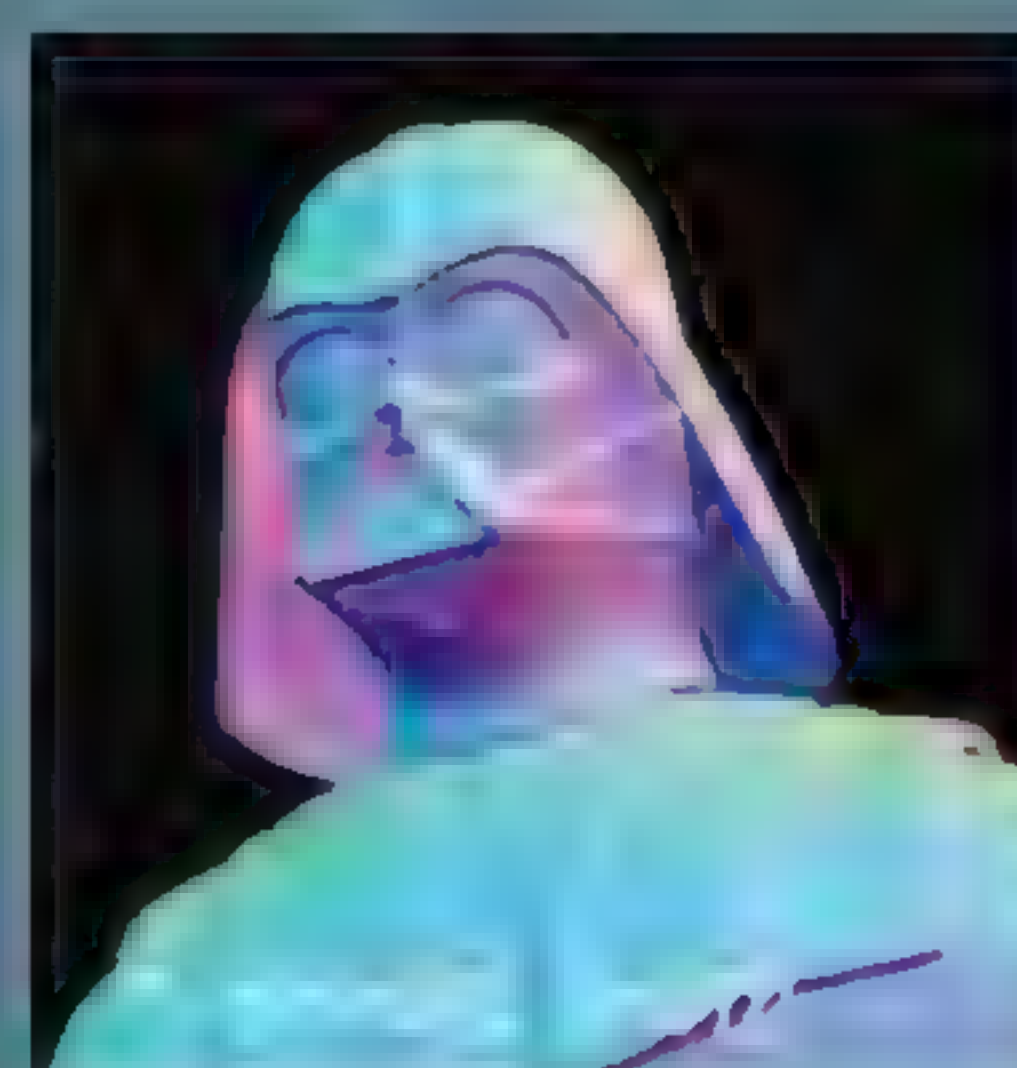


7 Creating reflections

Vader is evil blackness lacquered in even blacker black. The oily reflections from his polished armour are all you have to see him with. So in this step I build an environment for his armour to reflect. Forget finding the perfect HDRI map to use – I'll create my own, simple environment, by placing Light Boxes around him, one at a time, until I have exactly what I need. Too much and he'll either look cluttered and unclear, or like a chromed-out Harley-Davidson. I want to retain as much dark as possible, while still having clear planes and volumes.

8 On to rendering

Because I use 3D as an underpainting, I don't worry about unwrapping UVs and texturing the model. With Vader, it'd be mostly a waste of time anyway. I usually render things just like this, and composite each image to taste. Normal Map is an image that uses the RGB channels to show the orientation of the surface Normals. It's usually used for Bump-mapping, but can be handy when you want to make adjustments. For example, if you wanted to cool down the colour on his right side, you could use that channel as a mask. For the meat of the piece I render three reflection passes. Each one shows off a different part of Vader that I want to come out in the final painting. I'll mix these together, then adjust them further by painting in Photoshop layer masks.



9 Finally, we can paint

Oh, glorious day! We're finally into Photoshop, and painting! I make some blobby little clouds, then hop into Painter for just a second to use the Hurricane tool to make some wispy smoke out of it. We'll use this on the bottom layer, and probably add some back in on top later.

10 Background creation

Back in Photoshop, I composite in the meditation chamber rendering, using a layer mask. Then I apply a Gradient map, set to Color layer mode, over the whole thing to quickly create a hot colour scheme for the background.



On the
Enemy's side
of the Force



11 Add smoke

I paint in some shadows to bring the focus back into the frame, and add some of the smoke on top using a layer mask to paint in opacity. I'm sure this is great for Vader's asthma of evil.



12 Details, details

The chamber needs some techy nick-nacks, so I put in some panelling, some exposed circuit board-type stuff and some grooves. Vader's going to be over on the right, so I don't worry about putting any over there. I then add the Vader model. I bring in the renders, put them all in a group and use their alpha channel to mask him out. Most of these layers are added on top of each other using a Screen layer, then adjusted with layer masks. The occlusion image is set to Multiply to darken all the little nooks and crannies. The facing angle image is set to Overlay.

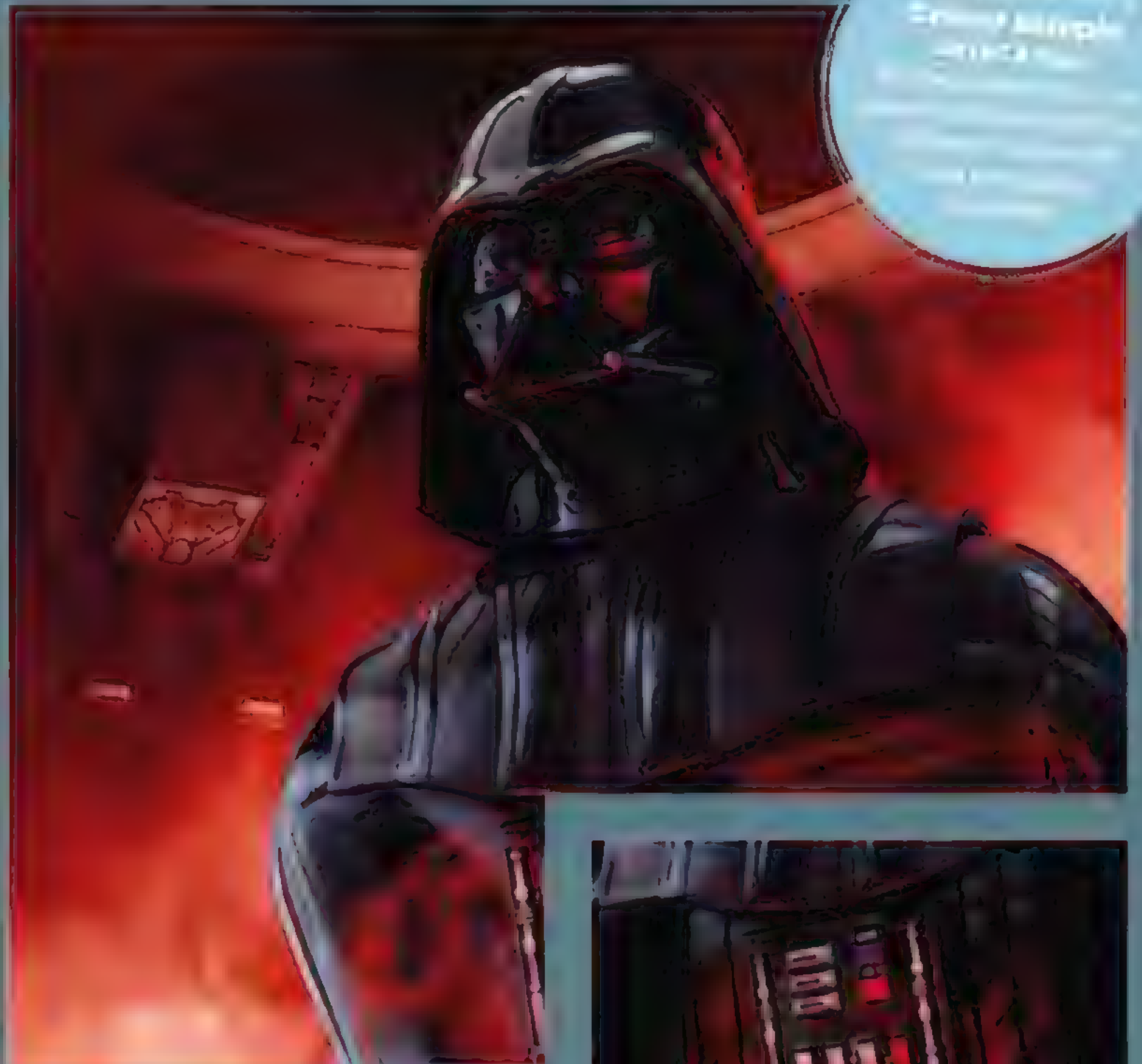


13 Adjust reflections

Here I'm adjusting the first reflection pass, and adding another in for the background reflection. I'm using that same Gradient map to colour the second Reflection map. I'm pulling out everything that's not helping to show his form, and dialing down areas that are too strong.

PRO SECRETS

Gradient map



14 Add mood

I add in the red underlight, using another Screen layer. This is where the sinister happens. Underlight is sinister. Red light is sinister. So yes, this is super-double sinister. The red highlights in the eyepiece give you the impression he's looking at you, without allowing him the humanity of actual seeing eyes. No eyes. That's right, ultra-triple sinister!



15 Sketch him out

Because he is not, in fact, a toy bank, we need to add in the stuff we didn't model. So I do a quick drawing to help me stay inside the lines.



16 Painting leather

I paint in the leather on his chest and the robes that hang from under his shoulder piece. I'm picking colours from the canvas so that everything matches. For the most part my brushes are very simple: here, I'm using a Round brush with a hint of texture and a little Jitter.

17 Final thoughts on 3D

I paint on the cape, add a little bit of foreground smoke, do some clean-up and tweaks, and I'm done! Note that you don't need to take a 3D model this far to use it effectively in a painting. The key to using a model is to approach it with an artist's eye, and lose things that aren't working. Don't assume the render is right. Art is all about observation and making decisions. If it looks wrong, then it is. Knock things down and build them back up if they don't match. You'll still have that solid foundation to rebuild on.

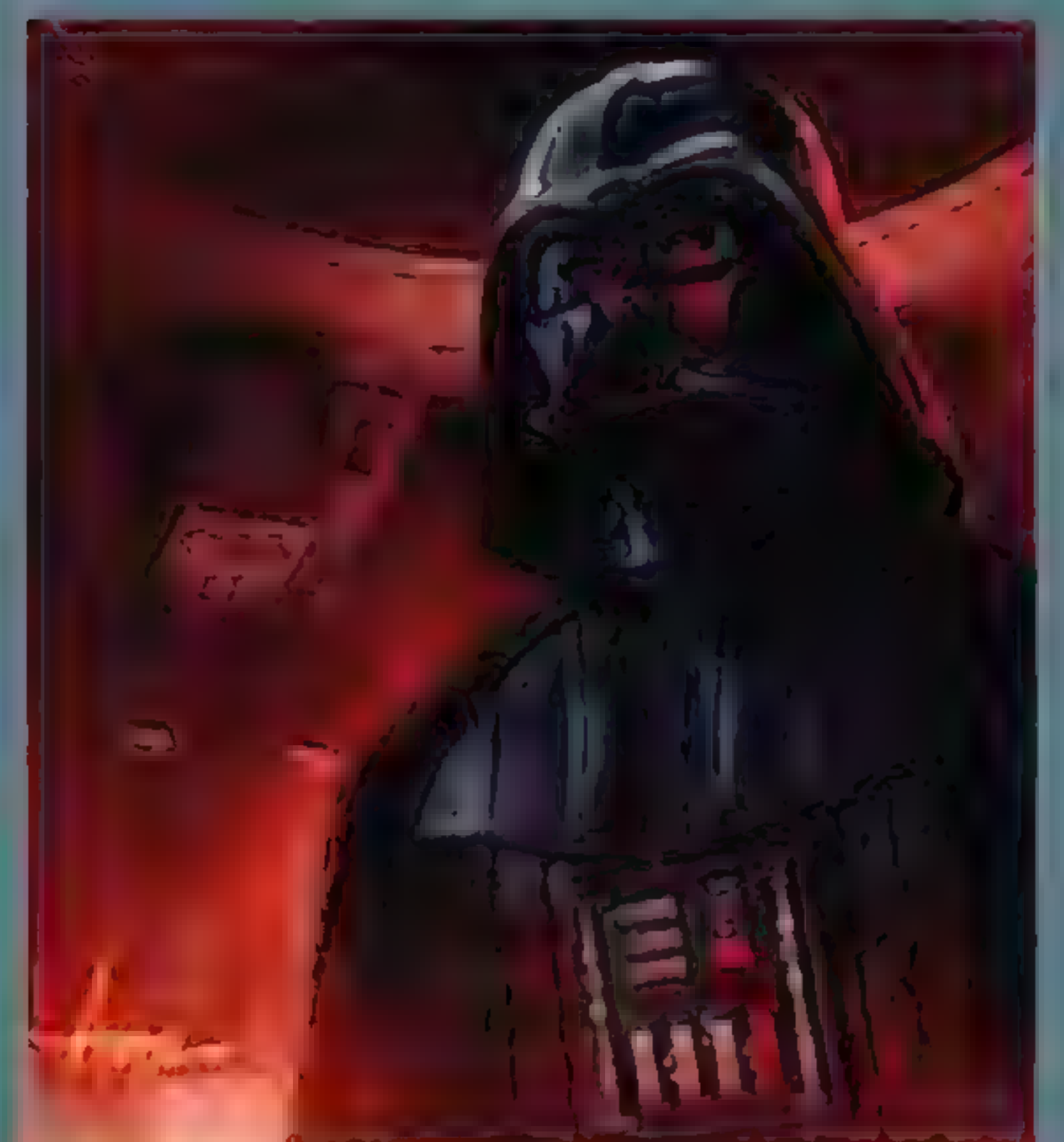


image courtesy of Ruoxing Zhang

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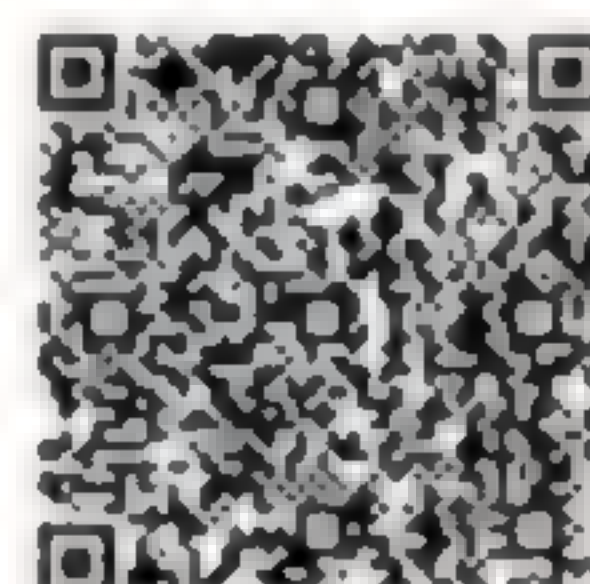
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FANTASY & SCI-FI DIGITAL ART ImagineFX Reviews



Artist's Choice Award
Software and hardware with a five-star rating receives the IFX Artist's Choice award!

The latest digital art resources are put to the test by the ImagineFX team...

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ON TEST



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Does this version now rival ZBrush?

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All six movies, remastered in high definition and packed into a nine-disc box set, accompanied with some incredible extras.

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RATINGS EXPLAINED Magnificent Good Ordinary Poor Atrocious



Turtle Barbarian model won him second prize in CGHub's Warriors

Mudbox 2012 isn't just good for sculpting characters and creatures. The program's improved memory handling means you can use it for large scale environment projects, too.



Mudbox 2012 MAC & PC

SOLID GOLD The latest edition of this digital sculpting tool is both easy to learn and capable of the highest-quality results

Price £79 (2012 upgrade) **Company** Autodesk **Web** autodesk.com/mudbox **Contact** 01251 456600

The growing popularity of tools for sculpting 3D models, as opposed to building them polygon by polygon, has been one of the 3D software scene's biggest trends of the past five years. Digital sculpting is great for creating characters, creatures and other organic forms, whether you need them to render in 3D stills, pass to an animator for a game or short movie, or simply act as a reference for your painting project.

ZBrush is the biggest name in the sculpting software field, but Mudbox has its own devoted following and this 2012 release sees it close the gap on its competitor. Its intentions remain the same, though: to provide an accessible means of building a model and paint directly onto its surface.

This is an option that's still quite unusual in 3D software. Most programs require that you generate a UV map – essentially a flattened-out version of the model – and then paint onto that. Mudbox 2012 enables you to ditch that laborious approach entirely, thanks to its support for Ptex, a fairly new UV-less texture system created by Disney. It works well, but the lack of widespread support for Ptex means that you can't easily edit the textures it creates in Photoshop, or take them into

“Mudbox has a devoted following and this 2012 release sees it close the gap on ZBrush, its closest rival”

many other 3D programs. But we're sure that its time will come.

Painting also benefits from the addition to layers of far more blending modes (up from five to 27) and layer masks, which greatly extends the variety of effects you can create for your textures. The sculpting toolset hasn't expanded as dramatically as the painting options, but there are still some thoughtful enhancements. We like the ability to save presets of various model poses, enabling you to switch between poses quickly – great for painting hard-to-reach areas. The program is also noticeably faster and more able to cope with large, complex models than the 2011 edition.

As capable as Mudbox 2012 is, its basic proposition compared with ZBrush 4 is broadly the same as before. Its rival is slightly more affordable and offers an overwhelming set of sculpting possibilities. But Mudbox is still much easier to learn, with a working method that artists will find comfortable to use almost immediately. **B**

DETAILS

Features

- New blending modes for paint layers
- Layer masks
- Ptex texture system support
- Pose presets
- Improved performance

System Requirements

PC: Pentium 4 processor, Windows XP SP3/Vista SP2/7
1GB RAM, OpenGL
2GB RAM, OpenGL
256MB graphics card
650MB disk space
Mac: Core 2 Duo processor, OS X 10.6
4GB RAM, OpenGL
256MB graphics card
650MB disk space

Rating

★★★★★

JESSE SANDIFER

This character designer often uses Mudbox for his brilliant creations

How do you use Mudbox when creating your artwork?

I've used Mudbox to do both sculpting and painting of high-resolution characters.

What does Mudbox help you bring to your artwork that would be difficult to achieve with other software?

I'm able to generate custom painting and projection mapping without having to think about the UVs or if the details flow correctly on the mesh. I can see it right there in the viewport, and that just makes me a lot faster as an artist.

Which tools in Mudbox do you most appreciate?

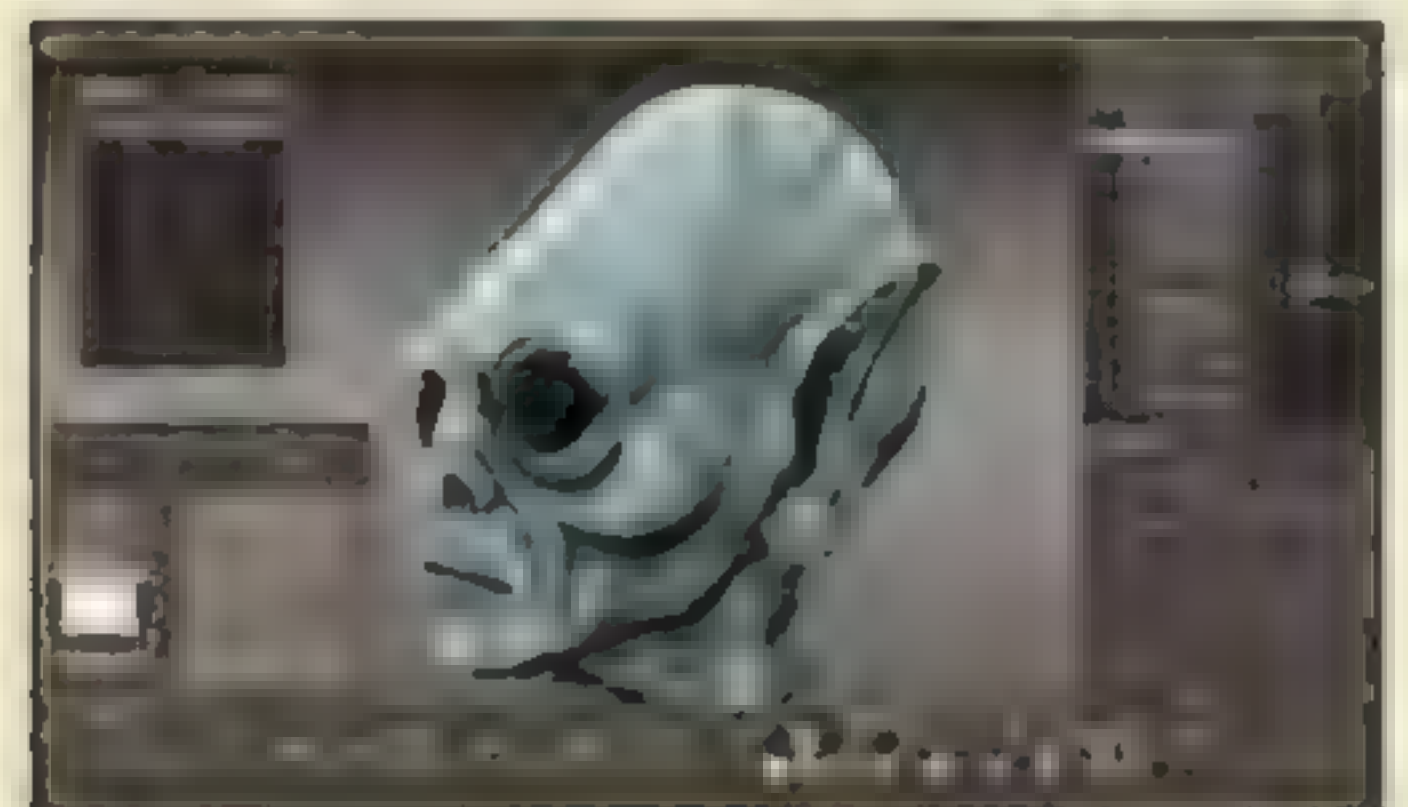
I love Mudbox's ability to paint textures on to any resolution mesh of any resolution, as well as the huge advantage of an easy-to-use layer system that behaves like Photoshop and connects with Photoshop seamlessly.

Tell us about the new tools in Mudbox 2012 that have captured your imagination?

It might seem small, but I love the addition of the expanded blend modes for painting. I use more than just Multiply, Screen or Overlay when I texture, so having access to additional modes has been fun to use. I'm looking forward to playing with editable stencils.

What advice would you offer to newcomers to Mudbox?

Remember that you don't have to subdivide your mesh into ultra-high subdivisions: you can just use bump maps for that extra detail.



There are over 20 new blending modes for applying effects to paint layers.



Jesse is part of Green Grass Studios, a full-service animation and visual effect design studio.

greengrassstudios.com



Masters of Science Fiction and Fantasy Art

LOST IN SPACE Gain an insight into some of the most creative minds in science fiction and fantasy art

Author Karen Haber **Publisher** Pocket Books **Price** £20
Web bookpub.com **Available** Now

Check out this book, which is loaded with work from 28 of the most talented contemporary sci-fi and fantasy artists. The 224 pages feature the likes of Jim Burns, Shaun Tan, Bob Eggleton, Galan Pang, Ken Wong and many more professionals working in the genre.

The book celebrates the work of these artists, who have created images for TV, film, museums and games. You'll already be familiar with some of the illustrations, with inspiration taken from movies such as Pirates of the Caribbean and Star Wars.

The book opens with a foreword from popular science fiction novelist Joe Haldeman. This is followed by an introduction by the author, Karen Haber – a Hugo Award nominee and writer for the long-standing sci-fi magazine Locus. Karen has allocated each artist approximately the same amount of space in the book: roughly eight pages that feature at least 10 images of their personal artwork.

Having interviewed each contributor for the book, Karen has added a mini biography and detailed descriptions of their workflow and methods, to

accompany their pictures. Some of the artists have also included step-by-step guides on how certain artworks were created, as well as providing early concept art and personal insights such as their favourite pieces of equipment, which is a lovely touch.

The author hasn't got the balance of text and imagery exactly right, though. In a few cases, the amount of text distracts from the amazing artwork because it takes up a lot of space and leaves the imagery looking a little inadequate.

The book is incredibly diverse in its choice of mediums, covering artists that use pencil, paint and digital art. The collection is divided up into three

chapters – digital, traditional and the two techniques combined – which enables readers to easily navigate to their particular area of expertise. The digital section is much smaller than the other two, but this is compensated for in the combined chapter.

To top things off, the book's cover also doubles up as a large "surprise" fold-out poster featuring work by all the artists included within it.

RATING

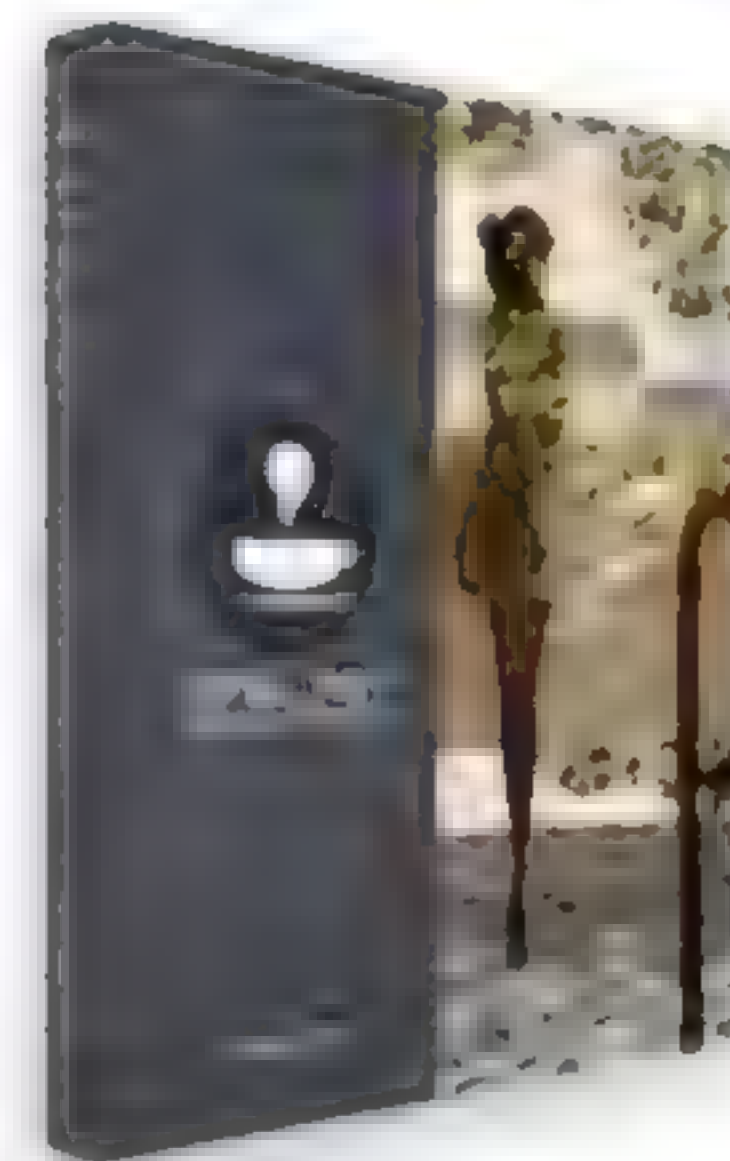


Further reading...

The best of the French art community and a moviegoer's dream made real

Café Salé – Artbook 5

Editor Café Salé
Publisher CFSL Ink **Price** €30
Available Now
RATING



The popular art annual is back with its fifth edition, featuring the work of French artists working in all kinds of creative areas such as web design and photography. Artbook 5 follows its predecessor's theme of being divided into sections covering environments, characters and a small – but fantastic – miscellaneous section at the end. The book holds a huge variety of beautiful images within its pages – there are digital illustrations, sketches, comic-style art and paintings – all depicting a variety of different genres. Each of the images' printed size has been chosen perfectly, and all are accompanied by the name of the piece and the artist. This is a hugely inspiring and recommended book from the French art community.

Crazy4Cult – Cult Movie Art

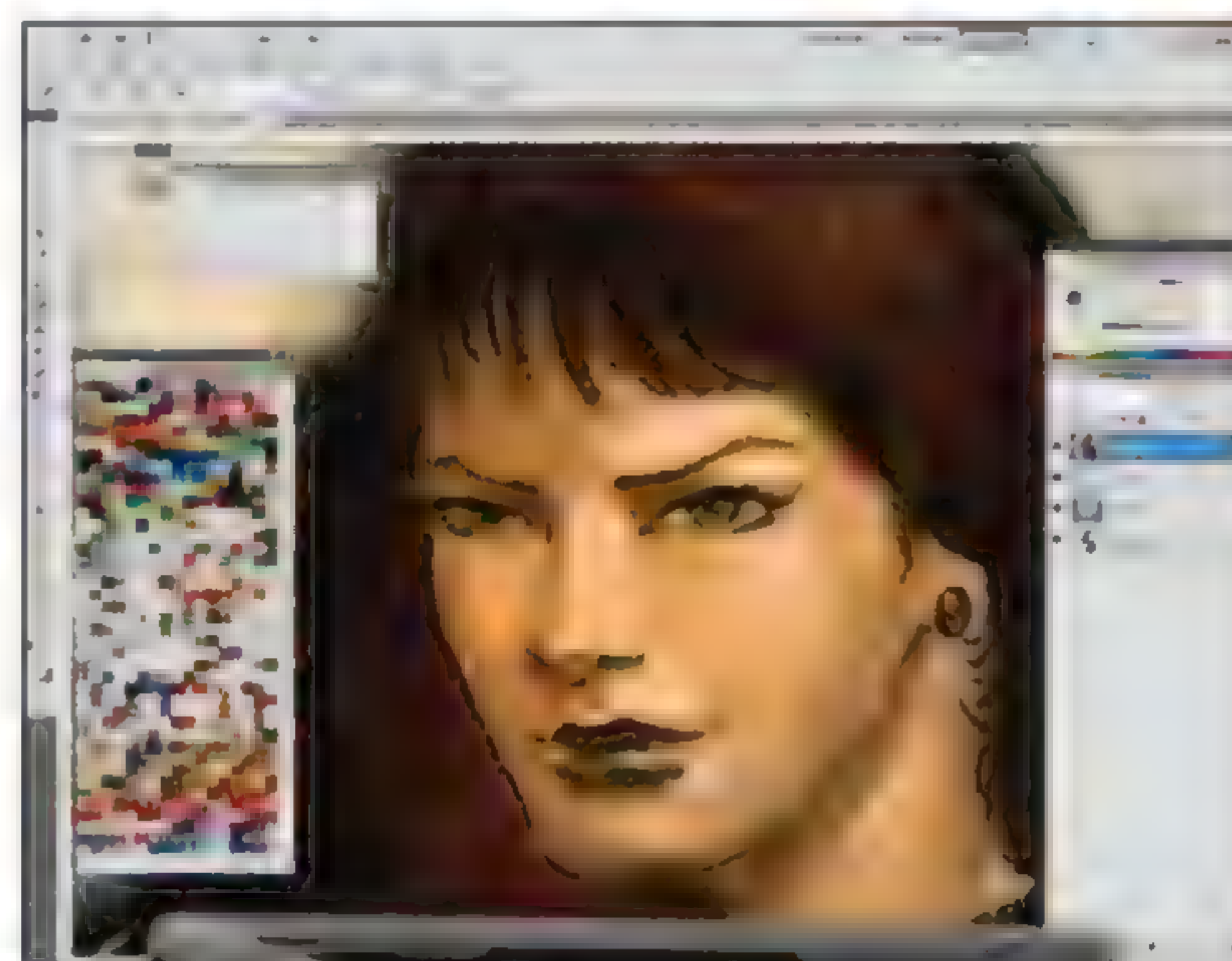
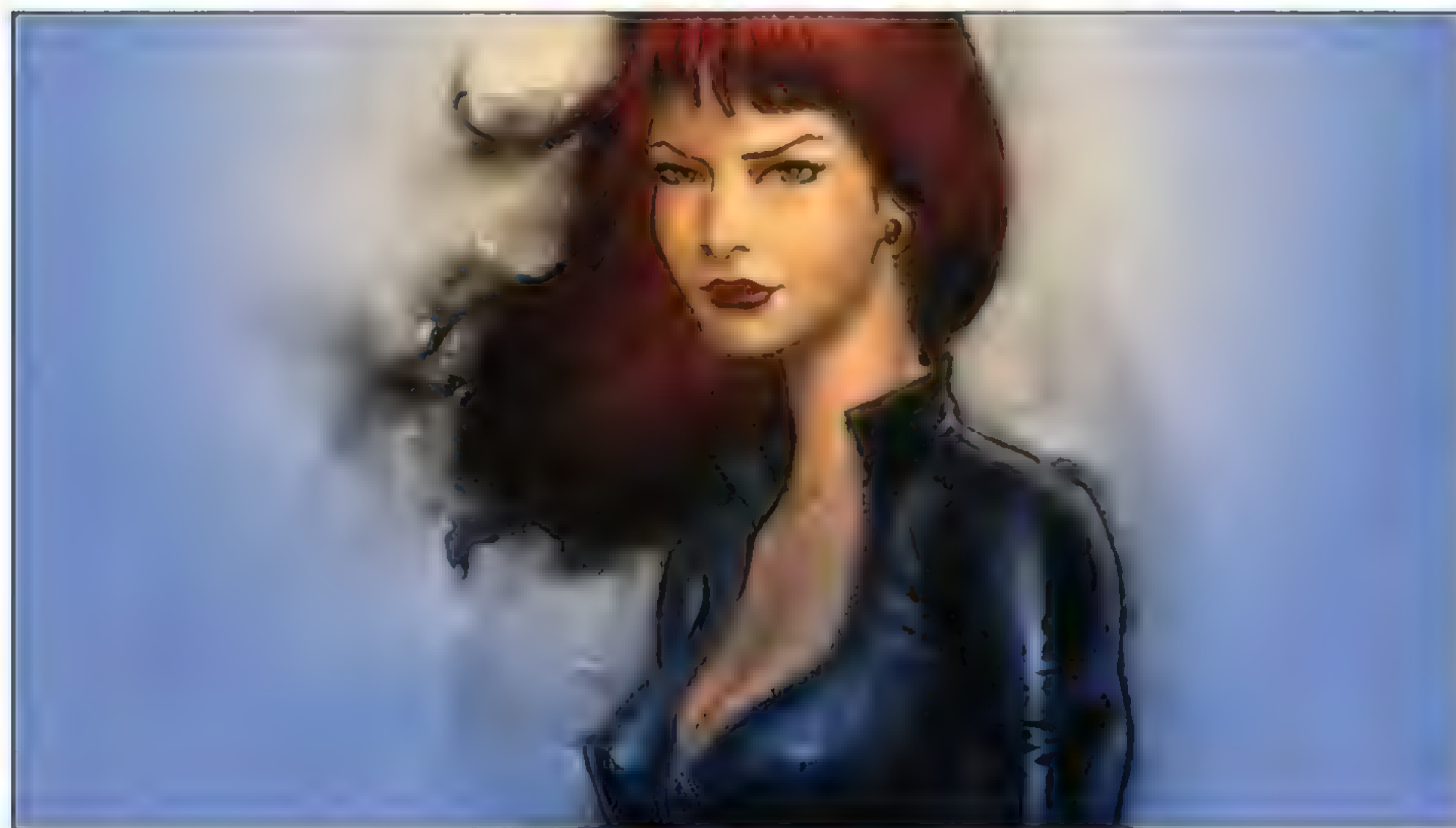
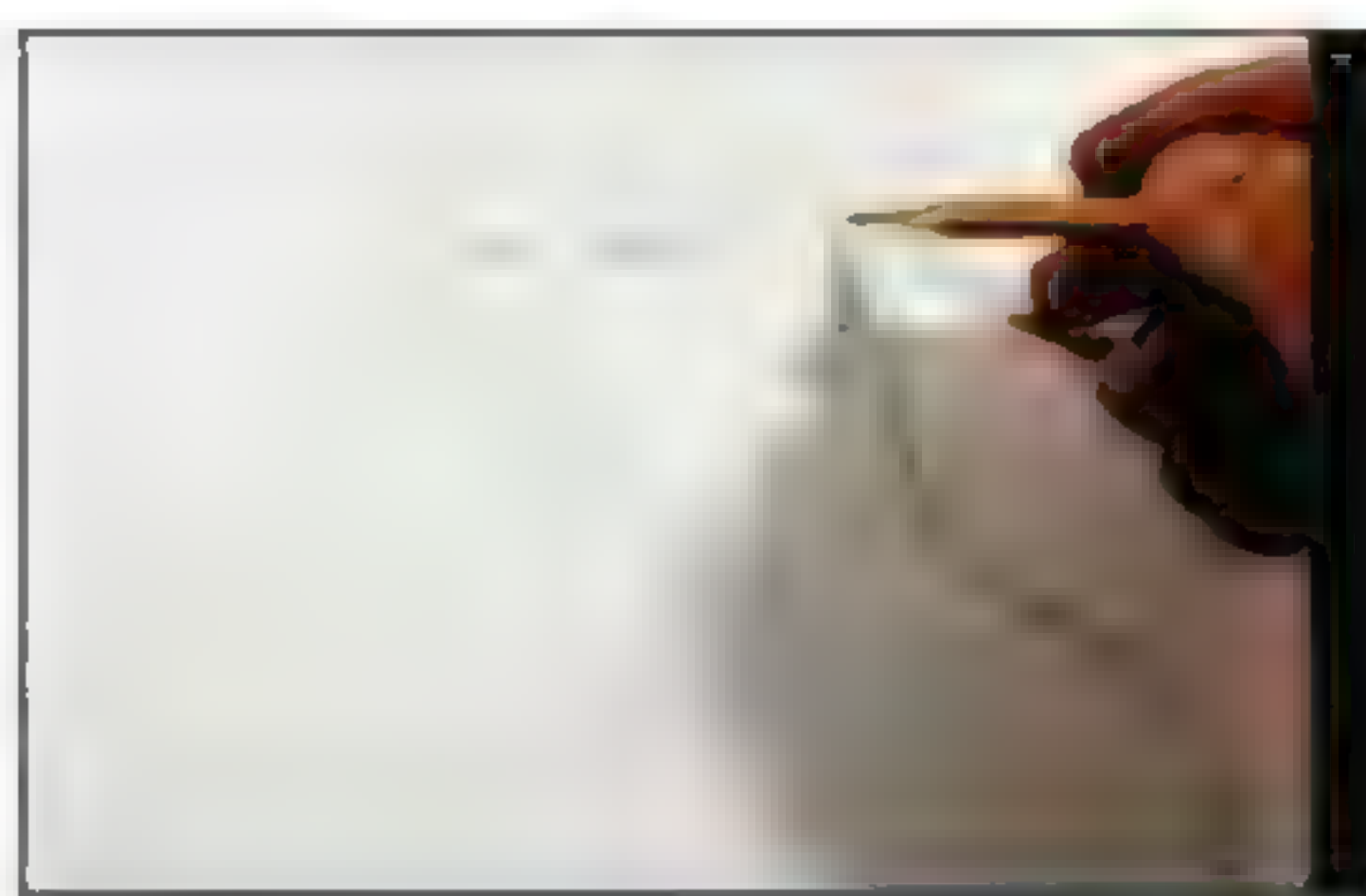
Editors Gallery 1988, Kevin Smith
Publisher Titan Books **Price** £25
Available Now
RATING



The Crazy4Cult art show, hosted at the famous Gallery 1988 in LA, has become a phenomenon over the past few years, with people travelling from all over the world to attend it. Luckily for those of us who are short of the aeroplane fare to go and join the beautiful people in the pop-culture themed gallery, the brilliant imagery can now be accessed for just a fraction of the cost. The show's host, Kevin Smith, has brought together and written an introduction for this fantastic collection of the best works from the past four years and put it into this amazing book – featuring artist's interpretations from cult films including Blade Runner, Jaws and A Clockwork Orange. Just. Plain. Awesome.

Pencil, watercolour and digital tools are applied to a pencil sketch over the course of the video.

Brian ably demonstrates that traditional and digital paint tools can live side by side.



Sketch-to-Paint Volume 1

SAMPLE ON YOUR DVD!

OLD SCHOOL Comic book artist and illustrator Brian Haberlin proves why physical media can still show digital art tools a trick or two...

Publisher Digital Art Tutorials **Price** \$30/\$25 **Format** CD-ROM/Download **Web** digitalarttutorials.com

Even with the amazing results digital art software can achieve, some artists still feel that a computer and tablet can't emulate everything you can do with a physical canvas and paint. In this video Brian Haberlin presents a hybrid technique that's designed to make the most of digital and physical media.

You'll watch as he creates a simple female portrait piece from scratch. The piece starts on paper as a sketch, which is then scanned into Photoshop. Here, Brian works on establishing values, as well as showing how the Liquify filter can help you to correct errors in the drawing.

The core of the tutorial starts as Brian prints the Photoshop image onto Bristol board, where he develops a richer tonal range using watercolour, gouache and whatever pens he has to hand. In principle, there's nothing in this stage that couldn't be achieved in Painter, say, but Brian argues that the

use of physical media enables what he calls "happy accidents" – those unpredictable points where paint and paper interact in an unexpectedly good way. If you've little experience with watercolour then you'll discover many basic techniques – such as how to lift pigment from the board after applying it – that should give you the confidence to try it yourself.

It's not until the sketch and wash piece is scanned back into Photoshop that colour enters the equation, as Brian lays down flats and detailing in a 75-minute session full of techniques and tips. Art newcomers in particular will greatly appreciate Brian's relaxed yet practical approach here.

Both the CD and download versions of Brian's tutorial include some useful extras, including brushes for Photoshop CS5 and a PDF primer with tips on buying hardware and the right way to scan in drawings.

DETAILS

Topics covered

- Blocking out
- Establishing values
- Watercolour washes
- Digital painting

Length
150 minutes

RATING

ARTIST PROFILE BRIAN HABERLIN

Brian began his career working in development for Lorimar/Warner Brothers Television. He eventually returned to his first love – comic books – by joining Top Cow Productions. There he branched out to develop several characters, including co-creating the popular Witchblade. He's now at Haberlin Studios, a full-feature illustration and design studio specialising in comic book-related art. The studio's many clients include Marvel, DreamWorks, Todd McFarlane Entertainment, DC and Disney.



digitalarttutorials.com

Space cowboys, princesses and knights... Star Wars threw every archetype at the screen and it stuck.



© Lucasfilm Ltd & TM. All Rights Reserved

Star Wars: The Complete Saga

IN HD, YOU WILL WATCH Six films, nine discs and countless memories... but can these high-definition remasters solve the problems of the prequels?

Distributor 20th Century Fox Home Entertainment **Certificate** PG **Price** £149.99 (complete Blu-ray box set) **Available** 12 September

When Star Wars was released in 1977 across a small 32-cinema run, it became an instant hit. Yet while the driving force behind the movie was George Lucas's obsession with visual effects, and in part Ralph McQuarrie's iconic designs, the movie worked because it was a delicious melting pot of simple ideas.

A heady mix of 1940s Saturday morning serial, western, fantasy fairytale and sci-fi extravaganza, Star Wars picks at universal myths and pop cultures, from the Land of Oz to The Hidden Fortress. It's a movie of many parts linked by characters drawn boldly but with enough depth to illicit emotion and carry the story, itself packaged in with the universal, easily understood narrative of 'the journey'.

Although it could be argued that the final assault on the Death Star runs too long – with George wanting to show

off every last dollar of his special effects budget – in terms of visuals the original movie and its two sequels still hold their own. On this Blu-ray collection they look even better than before, too. The Empire Strikes Back, the jewel in the series' crown, looks like a new movie – the Hoth battle is crisp and fresh, the AT-ATs are immense and threatening like you remember from childhood. The often-maligned Endor from Return of the Jedi carries a new rush of colour – especially during the speeder-bike chase – while the space battle swirling around the rebuilt Death Star sparkles. The modellers' work looks better than ever.

Feature the Force

Clicking to the collection's bonus features enables you to dissect these famous images, pulling layers from a scene's composition. You can remove actors, then scenery models and then



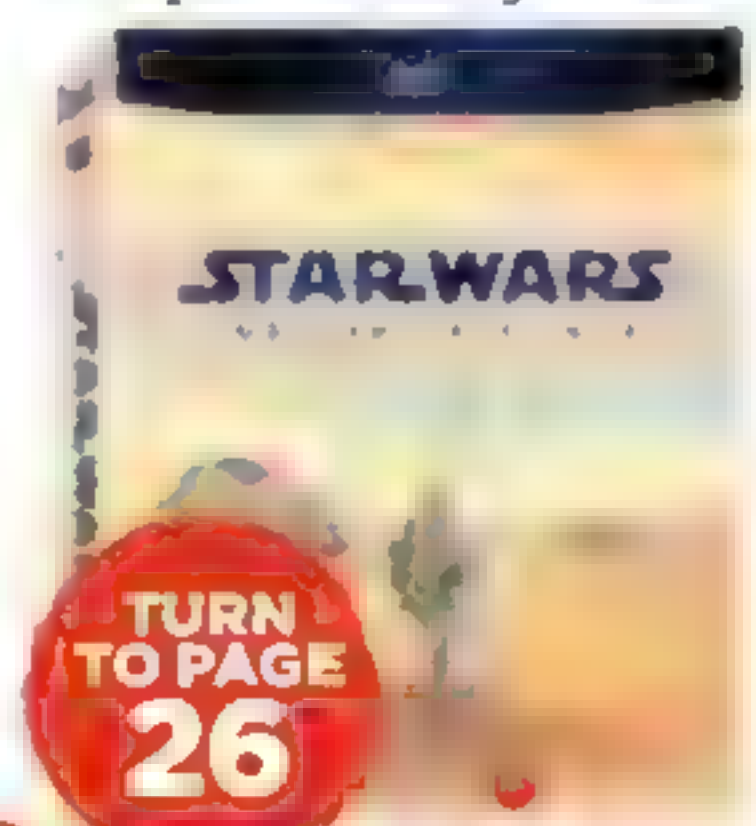
Rich colours, crisp edges and seamless effects – the original trilogy look like new movies on Blu-ray.

finally the matte painting, to see how the magic was constructed.

Discs seven and eight of this nine-disc set bring together the many models, matte paintings and concept art from all six movies. There are over 100 items to explore, making this the disc to start on for avid fans. A unique new feature enables you to explore the famous Lucasfilm Archives: you can interact with models and artwork, and listen to commentaries from Lorne Peterson, Phil Tippett, Steve Gawley

Win a copy of the Blu-ray boxset!

Ten readers will be getting their hands on the boxset. Will you be one of them?



TURN TO PAGE 26



and more original crew members as you simultaneously watch a scene.

The big question remains, though: is this enough to save the prequels? Complex political and economic back stories muddle the story up no end. Across the three newer films we get multiple villains where once a single Sith Lord would suffice. Furthermore, George's obsession with green screen and CGI tricks threatens to engulf the performances in an over-rendered vice-like grip, as if Vader himself were throttling the life from scenes. Where Star Wars used special effects deftly to open up our imaginations and hint at new, unseen worlds beyond the corners of the screen, the prequels explain too much in clean, sharp detail.

Defending Episode I

This doesn't mean that the new movies are devoid of merit. Terry! Whitlatch's pod racers are whimsical and unique, Darth Maul is a villain to rival Darth Vader and the sheer scope of the locations and battles are a match for any blockbuster. Episode III's opening space battle above Coruscant looks astounding in high definition, as does the final duel on Mustafar. Yet, overall, Episodes I and II are less convincing in high definition, being too sterile to

Although flawed and in high definition a little too clean Episode I: The Phantom Menace still has some astonishing visuals and inspirational design.

look believable. But who can decline the urge to see beyond the movies and admire the creativity that went into bringing the pod racer and proto AT-AT art and models to life?

If you really can't face the prequels, then there are plans to release the Trilogies separately on Blu-ray later. Through a unique selection option you'll be able to explore parts of the wider Star Wars universe by location. For example, for Episodes IV-VI you can drop in on Tatooine, Hoth and Endor, exploring scenes and effects, models and matte paintings from each planet or body with accompanying commentary and featurettes.

The Star Wars series opened up a universe of possibilities – of hinted-at romance and adventure in a galaxy far, far away – and this nine-disc set, in beautifully restored high definition coupled with superb features and visual effects insights, is the closest we've come yet to glimpsing how the magic was made. Star Wars: The Complete Saga is just that. See, George does love you after all. 🍌

RATING 🍌🍌🍌🍌🍌



Discover how this famous scene was compiled on the new features by peeling away layers of actors, scenery, models and matte paintings.

THE DISCS EXPLORED

What you can expect to find in this nine-disc Blu-ray box set featuring the remastered films



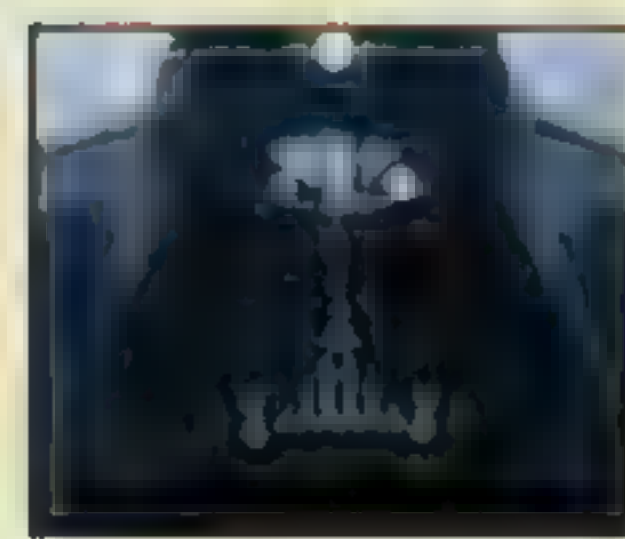
Discs 1-6

All the movies

The films in chronological order from Episode I to VI, plus new and archived audio commentary from George Lucas, Rick McCallum, Rob Coleman, John Knoll, Scott Squires and more, plus the cast and crew.

Disc 7

Archives for Episodes I-III



Deleted, extended and alternate scenes, prop, maquette and costume turnarounds, matte paintings and concept art, a 'fly-through' of the Lucasfilm Archives, and more.

Disc 8

Archives for Episodes IV-VI

Deleted, extended and alternate scenes, prop, maquette and costume turnarounds, matte paintings and concept art, interviews with cast and crew, and more.

Disc 9

The Star Wars documentaries

• Star Warriors

Behind the scenes with the 501st Legion, a super-fan club with members who dress as Darth Vader's elite guard and fund-raise at high-profile events.

• A Conversation with the Masters:

The Empire Strikes Back 30 Years Later

George Lucas, Irvin Kershner, Lawrence Kasdan and John Williams discuss everyone's favourite Star Wars movie.

• Star Wars Spoofs

From Family Guy to The Simpsons, this disc compiles the best Star Wars spoofs, also including Weird Al Yankovic's musical tribute to The Phantom Menace.

PLUS: the making of Star Wars, The Empire Strikes Back and Return of the Jedi; recreating Star Wars' dewbacks for 1997's Special Edition; and Star Wars Tech: leading scientists explore whether the tech can work.



In Deus Ex you're able to kill enemies with a flick of your wrist... literally.

Deus Ex: Human Revolution

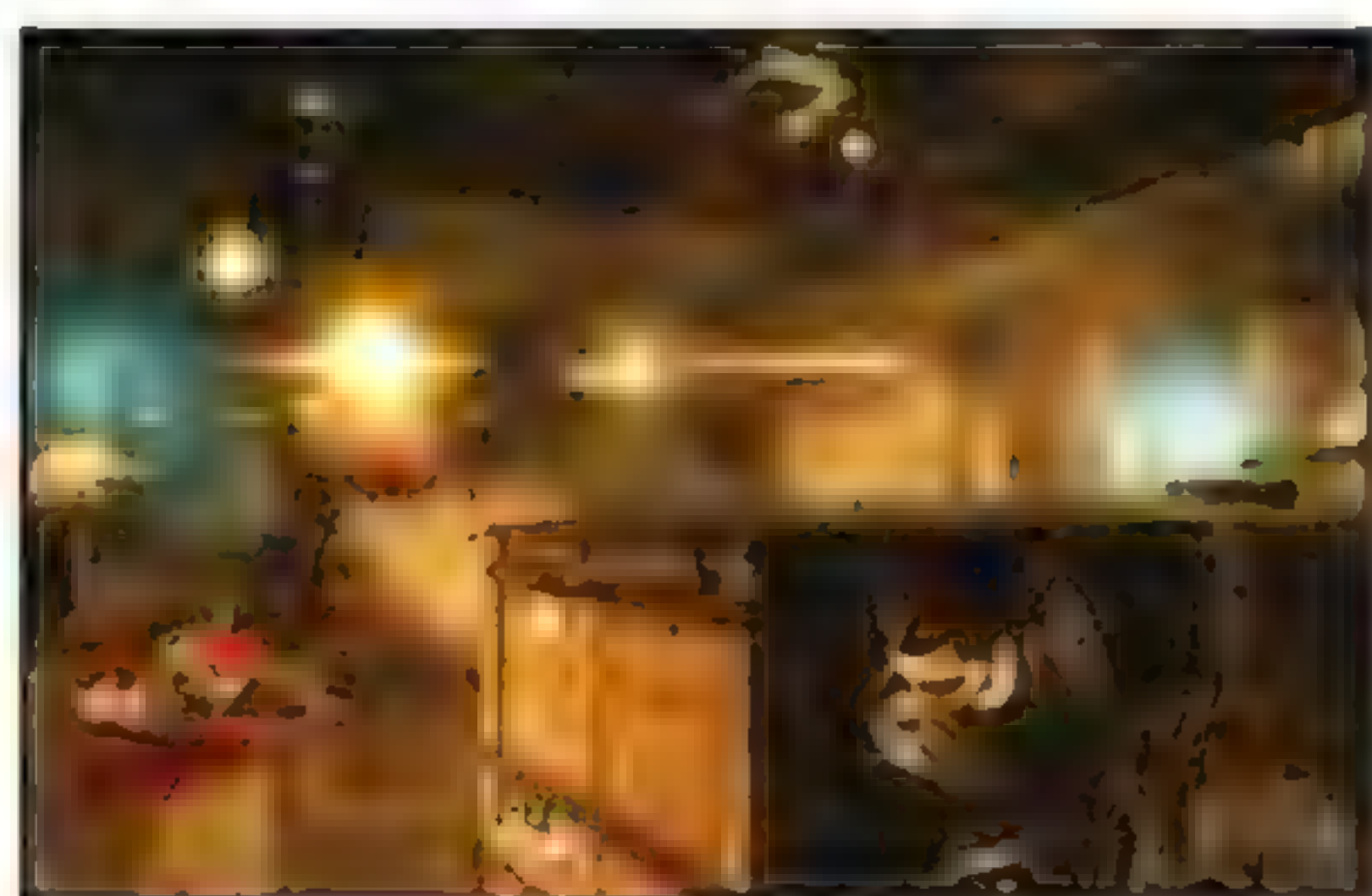
BRAVE NEW WORLD Immerse yourself in an all-new vision of the future that's awash with style and detail

Format Xbox 360, PC, PS3 **Publisher** Square Enix **Price** £50 **Available** Now

Deus Ex is as good at combat as it is at stealth, and as good at telling a story as it is at shooting the place up. But before it's a role-playing game, a stealth game or a cover-based shooter, Human Revolution is a place to be.

Deus Ex's 2027 is the year that humanity seizes control of its own evolution. Powerful forces move to write the future in their own image, slaughtering the augmentation specialists at Sarif Industries. Left for dead in the attack, security specialist Adam Jensen is rebuilt with the best technology at Sarif's disposal and sent to investigate the men behind the attack and a conspiracy that spans the globe.

Eidos Montreal art director Jonathan Jacques-Belletête's take on 2027



fashion and industrial design is a mix of Alexander McQueen, Gareth Pugh, Masamune Shirow and Jonathan Ive dragged 16 years into the future by way of the Renaissance and Blade Runner. Some 16th century ruffled collars sit atop McQueen-inspired dresses, modern plastics adorn ancient

brickwork and Shirow machinery is fused with human flesh. Aided by the team at Steamboat Studios and the likes of Jim Murray and Brian Dugan, over 15,000 such props, interiors and costumes were created to bring Deus Ex's world to life. It's a world like no other, and the first game ever to treat Ridley Scott's cyberpunk template as a source of

inspiration rather than an endpoint, like so many before it.

Playing the game feels so authentic that every choice becomes a genuine dilemma. You'll kill men because they deserved it, rather than because the Deus Ex script said so, and you'll choose to save people because you've come to care about them, not because you were told to. It's an extraordinary world and a place you'll be happy to spend 30 hours exploring.

RATING

Also look at...

Use artistic licence to take on the gods and punch the face off robo-Nazis



El Shaddai: Ascension of the Metatron

Format Xbox 360, PS3

Publisher Konami

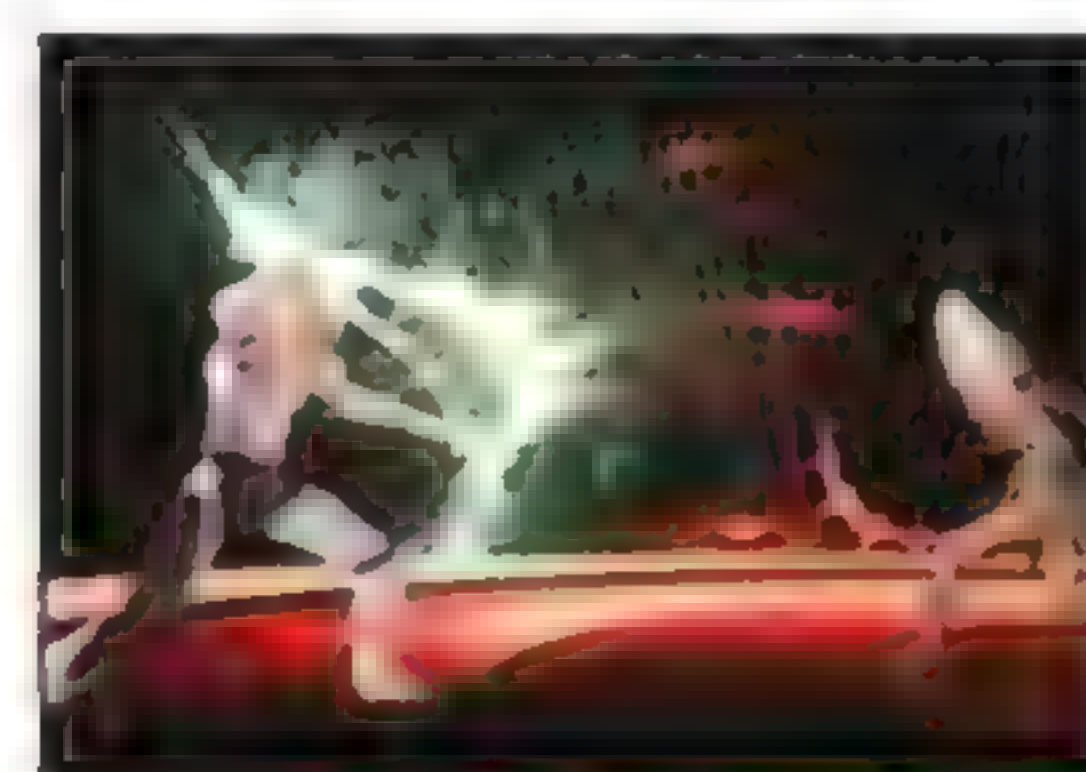
Price £50

Available 9 September

RATING

Following its reveal at E3 2010, Japan lost its mind over El Shaddai. Make no mistake, El Shaddai is a big deal. In part, it taps into Japanese notions of cool; dialogue from the trailer even went memetic on the Japanese-speaking portions of the internet. It's an absurdly stylish game – the work of Devil May Cry character artist Sawaki Takeyasu, who insisted on a new style of fantasy art as the setting for the game's punch-ups.

Takeyasu's artistic demands make the game, on occasion, almost unplayable – the stark white spaces and absence of shadow making precision platforming tough. It excels as a brawler, though, as the achingly trendy priest Enoch strips weapons from God's armies and turns them



against his enemies with two basic attacks and simple combos. The result is closer to God of War mashery than Bayonetta precision, but it's a game that's more beautiful than both.

Captain America: Super Soldier

Format Xbox 360, PS3

Publisher Sega

Price £50

Available Out now

RATING



When faced with a short deadline and a tight budget to breathe some value into the Captain America film tie-in, Next Level Games did the sensible thing and looked to Batman: Arkham Asylum for inspiration.

So, a Nazi castle takes the place of Arkham, but with none of Arkham's design; the Captain's shield takes the



place of Batarang and cape, but with none of Batman's timing. The Riddler puzzles were fun, so Super Solider is obsessed with collectables, where poor Prince of Persia acrobatics replace Arkham's

stealth. None of the movie's slick style or Anna Sheppard's exceptional costume work makes it into the game.

However, Next Level Games is a safe pair of hands, and Marvel writer Christos Gage ties in some classic Captain America villains. The company's worked on good titles before and there's a sense that the constraints of the movie licence, not a slack studio, spoiled the game.

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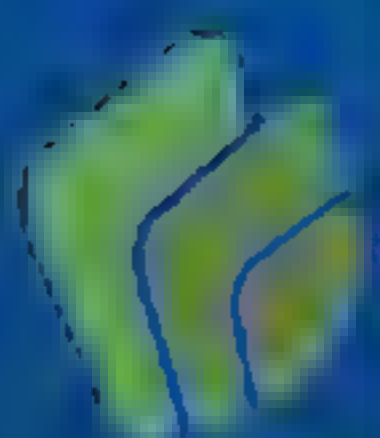


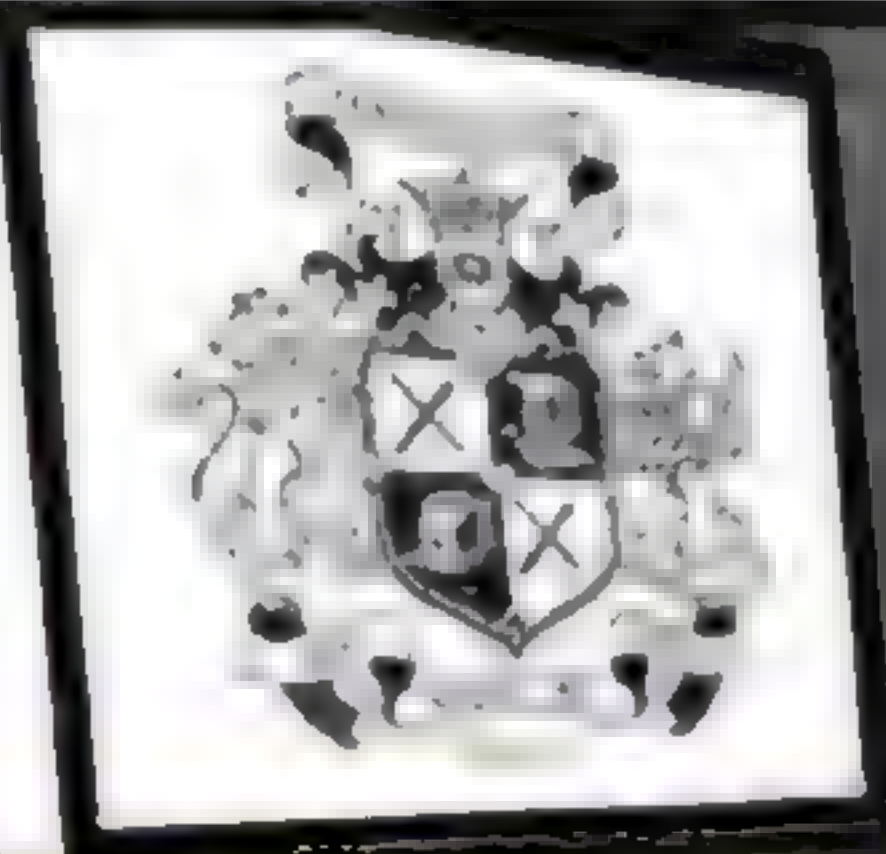
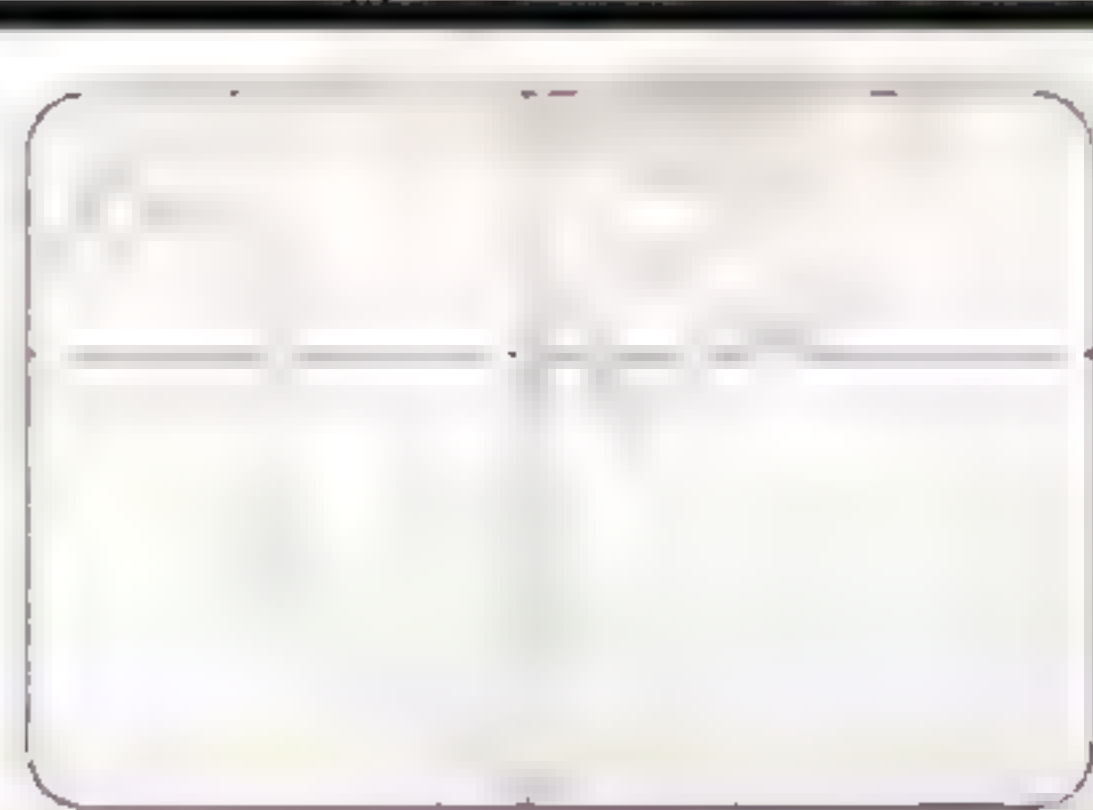
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LOCATION

RECENT PROJECT

WEB



This key frame illustration was created for Lara Croft and the Guardian of Light.

Magnus Rex

PRIMED FOR SUCCESS The small studio ready to make it big off the back of an original project



Some studios are launched to seek fame and fortune, others an attempt to change the world. Magnus Rex was started to scratch an itch.



Years spent working at High Moon Studios led founder and creative director of Magnus Rex, Derick Tsai, to seek out new challenges and avoid what the author Steven Pressfield calls the 'unlived life'. "I had this gnawing feeling I just wasn't doing enough," says Derick.

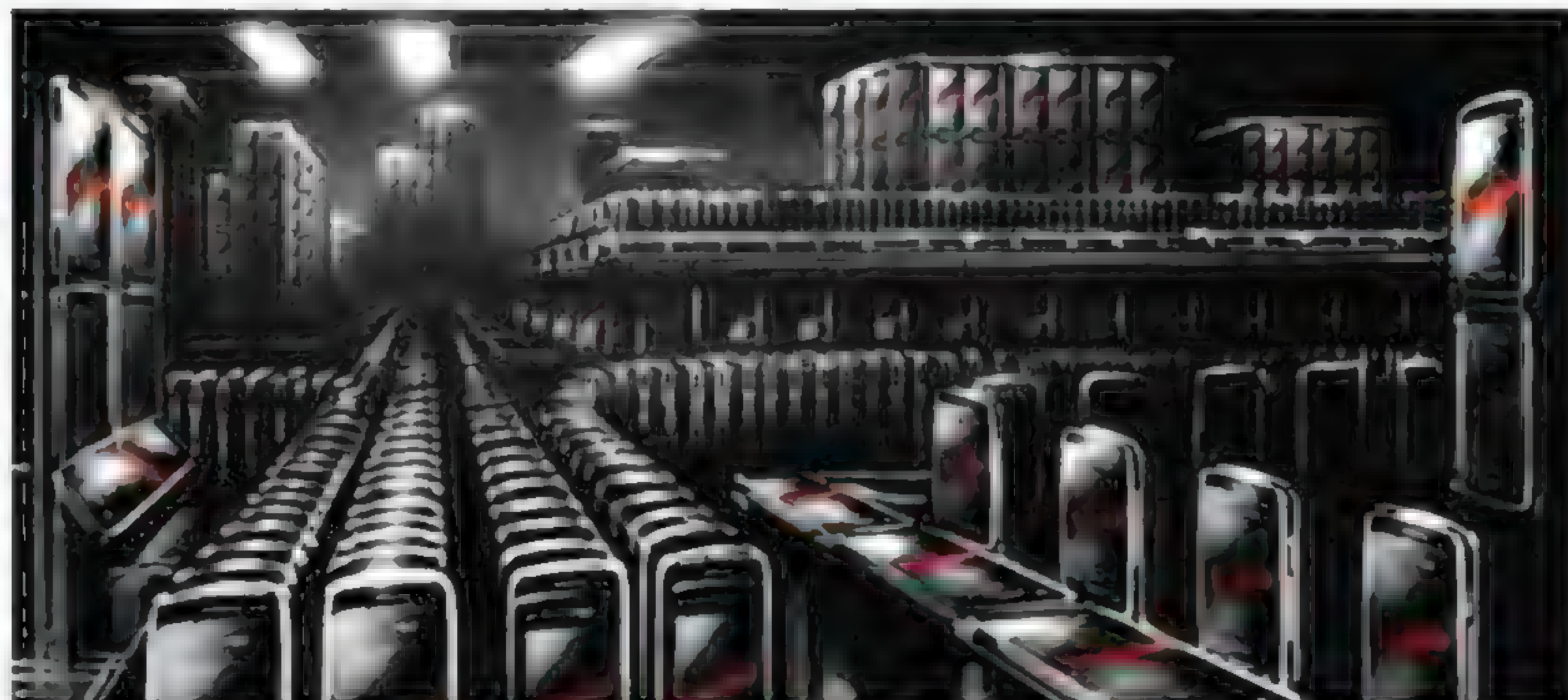
By 2006 Derick had scratched his itch and Magnus Rex was in operation. Designed to bridge the gap between developing original content and chasing creative service pitches within the video games and ad industries, Magnus Rex enabled Derick and his small team to pursue personal visions, develop their craft and build relationships in the entertainment industry.

The team's first project was to create animatics and graphics for the Sega and Obsidian-developed video game Alpha Protocol. This first step as an

Mythika Prime was inspired by Derick's love of puppetry: "The idea of a person physically breathing life into an inanimate object has always been a source of great inspiration to me."

independent studio ticked many of the boxes for Derick. By throwing the artists into the deep end the project pushed his team to try new things and hone their skills. Marcus Collins created the game's demanding storyboards: "There were extreme camera angles in several of the shots that forced me to push the limits of my understanding of perspective and human anatomy," he says. "I also had to adapt to the style established in previous boards, so everything was consistent. This was all done on a tight schedule, so you basically have to soldier on, adapt and not crack under the pressure."

Success on the Sega project built confidence and soon more jobs were coming in, including designs for music videos and ad campaigns for the band Modest Mouse and clients Verizon and Sony. Those early days were bumpy, says Derick, but a motto posted in the studio read 'We Must Be Bold' and encouraged the team to keep attacking that itch. "I believe it's all about taking creative chances, to constantly venture out into unexplored territory," says



Magnus Rex is more than happy to produce advertising campaigns, including one for phone company Verizon.

ARTIST INTERVIEW

MARCUS COLLINS

One regular at Magnus Rex explains why he loves the studio

What core skills do artists at Magnus Rex need to make a success of their time there?

The most important skills are versatility and adaptability, along with a full grasp of foundational knowledge. A lot of different types of projects pass through Magnus Rex and you need to be able to fully communicate a story and concept through an illustration for a wide variety of projects.

What's the studio like – how do you treat the projects that you work on?

The work process here at Magnus Rex is a constant mix of personal expression, balanced with working within limitations. You're given a design brief, which covers the main objectives and what the client is looking for. There's then always the freedom to add some of my own personal flair in there without compromising the client's goals. It's definitely a very fine line to tread, but sometimes the most creative solutions come from the imitations and direction the client is giving you.

Do you have a preferred character or empire from Mythika Prime?

I have to say that the Dragon Emperor is my favourite [right-most image in the character lineup, left], out of all the one's we've designed. He has a strong and iconic silhouette that is a perfect representation of who the character is. There's a definite balance of detail, which pushes the viewer's eyes toward the focal point: the Emperor's sinister face.

Why would you recommend Magnus Rex?

It's never boring! You have to be able to constantly adapt to differing styles and time constraints. It's all about pushing your limits and exploring new facets to your game, which invariably leads to personal and artistic growth.



Marcus works for Magnus Rex, Rhythm & Hues and produces fine-art paintings for galleries and art fairs.

angelmenace.com



PROJECTS The Incredible Hulk, Alpha Protocol, Lara Croft and the Guardian of Light, Duels



Derick when quizzed on his motto. "The road's a bit bumpier out there, but the rewards are also greater!"

With this in mind, and to avoid "complacency and fear", Derick set the studio's team a new standalone original project called Mythika Prime. Based on the art of puppetry, Mythika Prime is an original project that enables the team at Magnus Rex to cut loose and take

"The design needs to stir a memory from the viewer's own life and experiences," says Marcus. "We've all dealt with the same kinds of people and if you can somehow trigger those latent feelings with a design, I think you can evoke quite a bit of emotional value."

The blend of original projects and commercial pitches is working, as the studio looks to showcase its diversity.

"The best way to explain it is the Spanish term, *duende*," says Derick about Mythika Prime's style. "It's loosely defined as having soul and coming from a place of heightened emotion, self expression and authenticity."

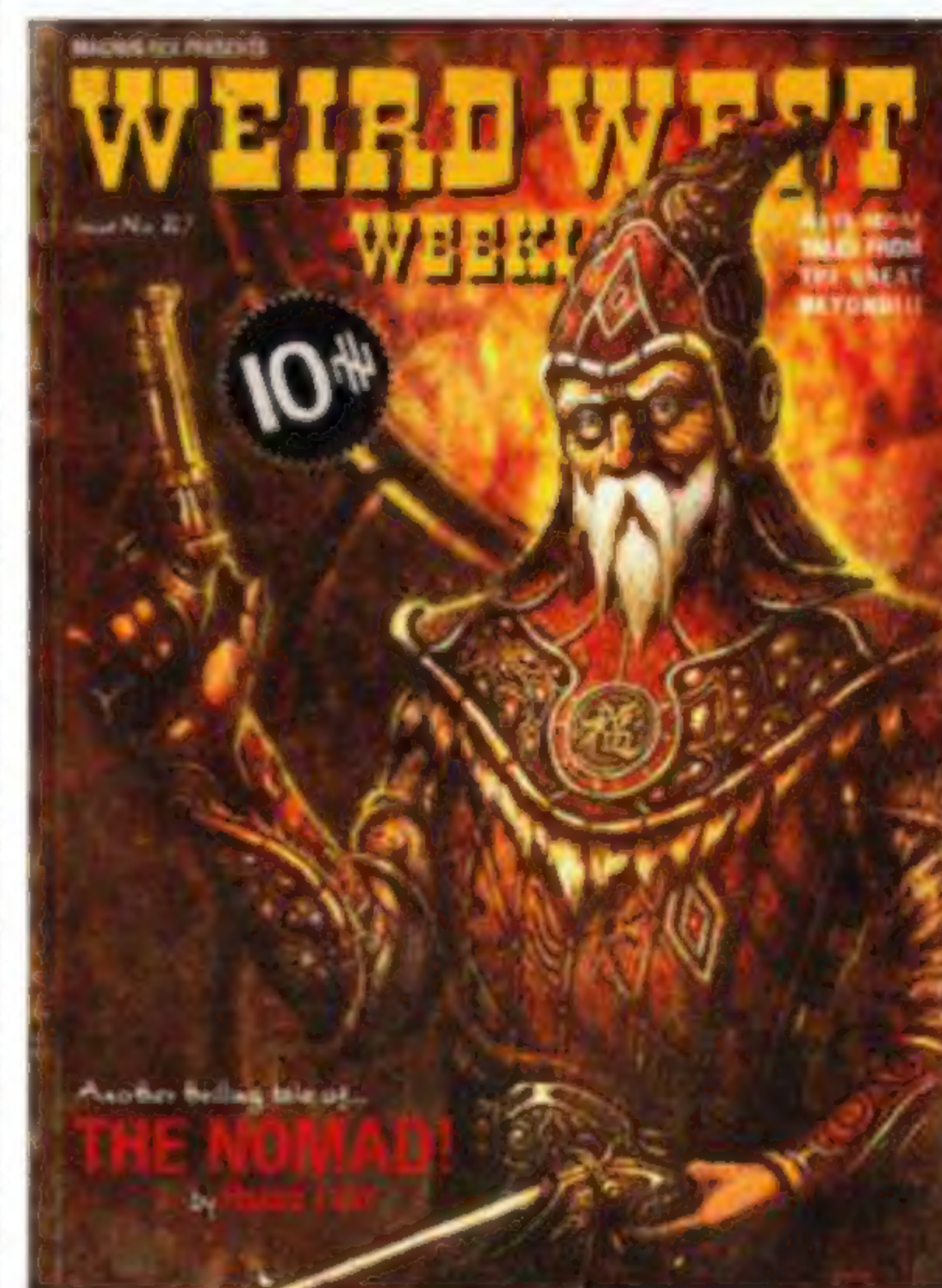
“I believe that it's all about taking creative chances, to constantly venture out into unexplored territory”

chances. The self-created project can be taken in many directions, including storybooks, art books and short form animation. But while Derick is in no doubt that Mythika Prime can exist on its own as a project, even commercially, he explains that spending time on new intellectual property (IP) like this can lead to interesting conversations with prospective clients.

"The original work lets clients know where we're truly coming from, so when we engage it's already on common ground and almost like meeting a long-lost friend," says Derick about the reach of pushing the team to create new, original projects. "The line between original content and commissioned work soon begin to blur as the two begin to feed each other."

Mythika Prime is a chance for the team to showcase their character design skills. The team approached the characters as if they were ancient cartoons, images that mixed the tactile, craftsmanship of Wayang puppetry with modern shapes and animation.

Animation and design work on Mythika Prime have already reaped rewards, with MTV's social gaming division looking to partner with Magnus Rex. By pushing the boundaries of personal and professional development, Magnus Rex is scratching out a successful path. ●



"It's with these projects that we can truly cut loose and take the kinds of chances you may not be able to do on a production," says Derick on original IP like The Weirdest West.

FANTASY & SCI-FI DIGITAL ART ImagineFX

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92 Design a droid for the Empire
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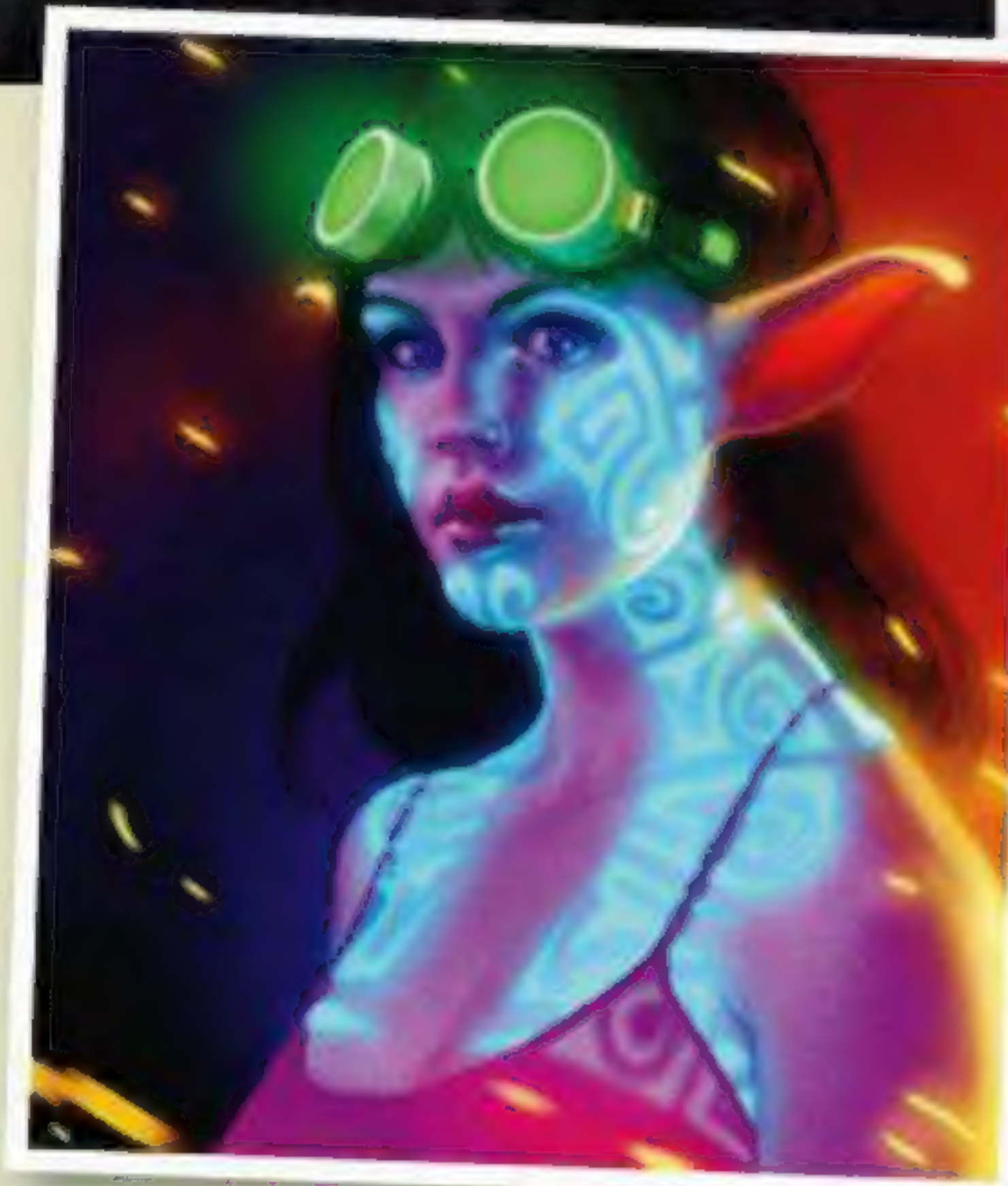
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DAVE School student render by Brian Mullen



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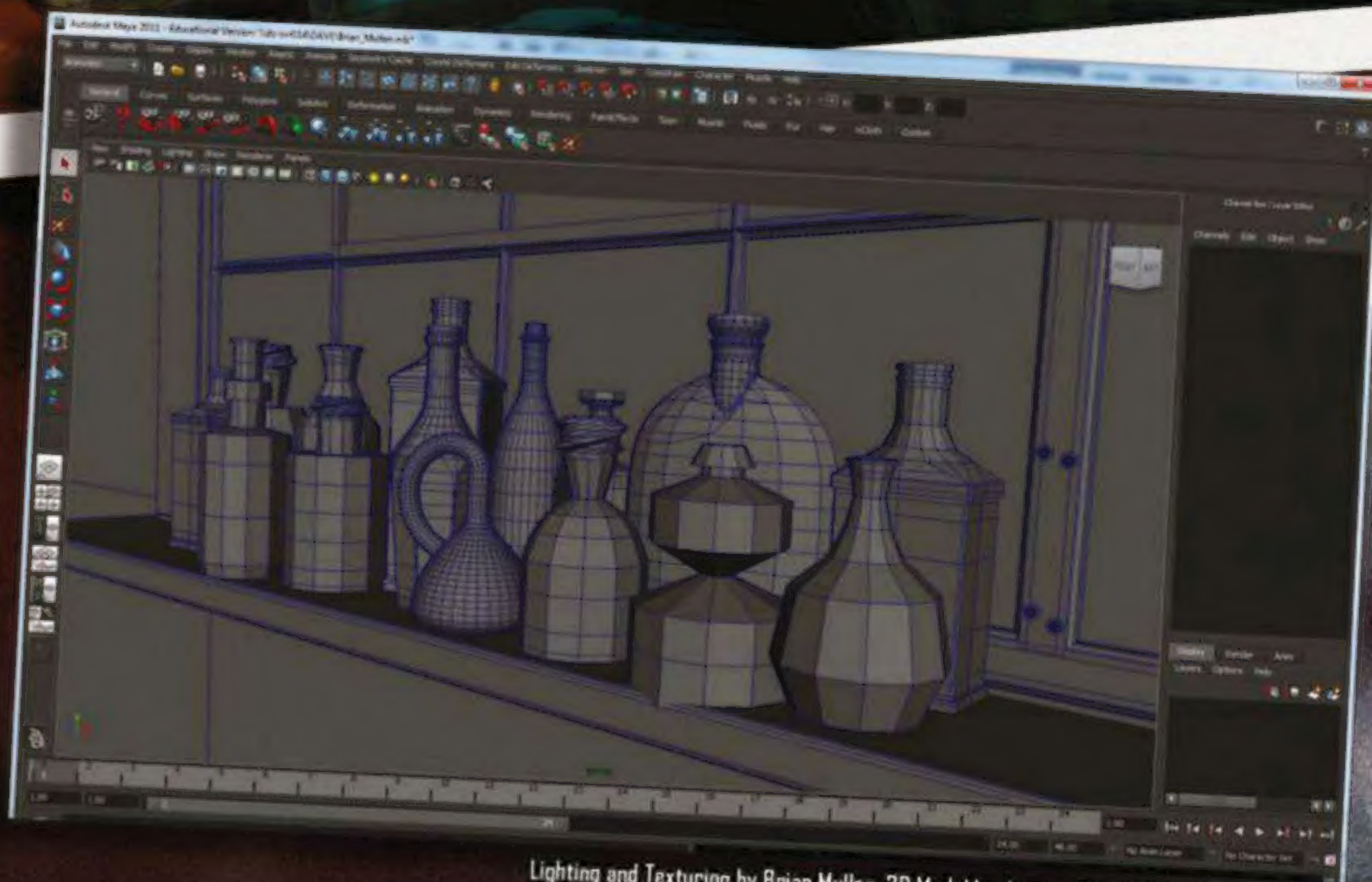
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